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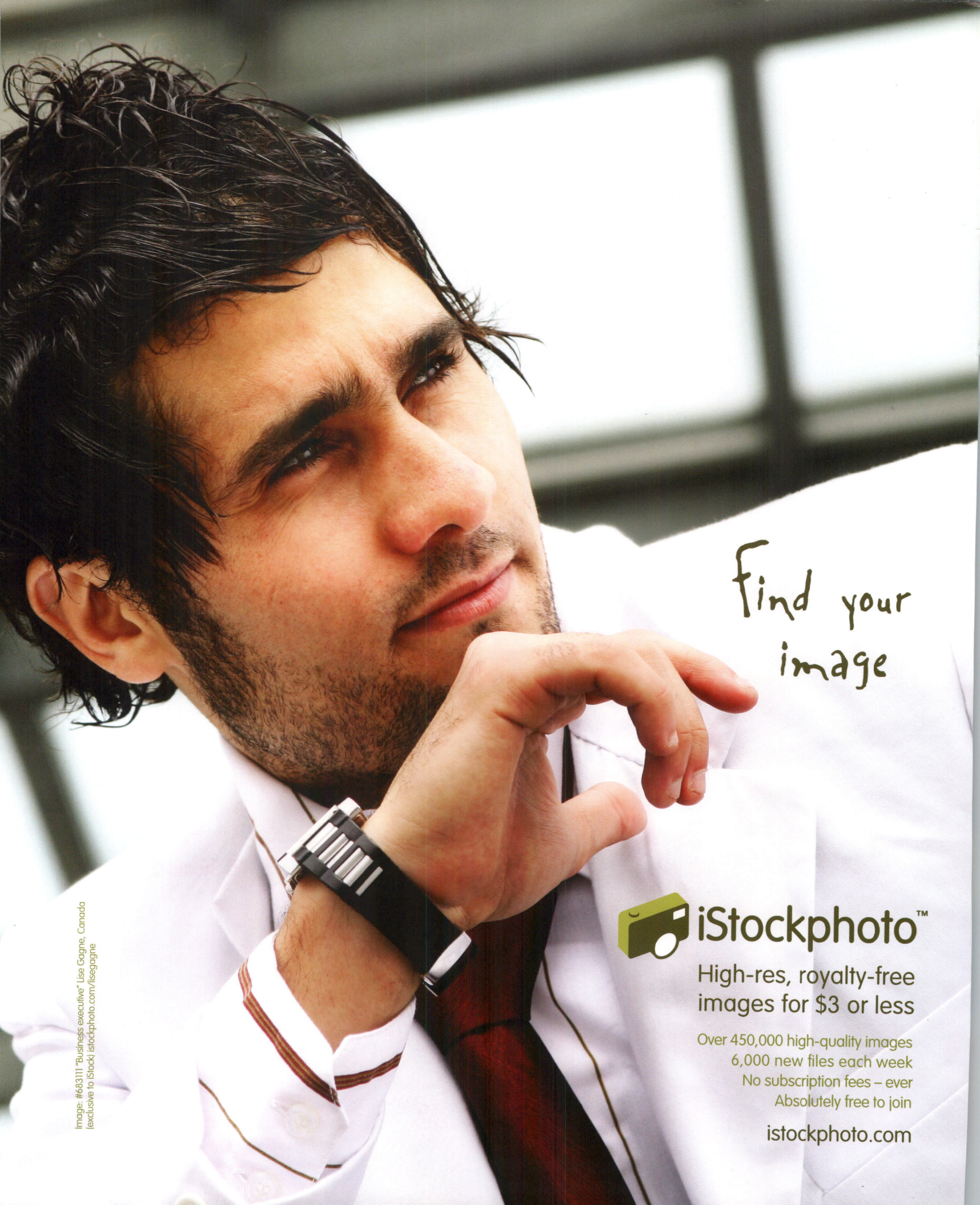
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Welcome

Besides being one of the oldest forms of visual communication, print design is one of the most pervasive. It's literally everywhere – which means it can easily get lost if it isn't sufficiently arresting visually.

So in this issue, we'll be looking at how to create fantastic designs in a number of print media: magazines, books, brochures, posters and even packaging. And as we'll discover, the basis of all good print design is the grid.

That might seem like a somewhat old and staid idea, but even the most experimental designers know the power of the grid. As with any set of rules, you first have to understand them thoroughly before you can begin to break them effectively.

And this is exactly what you can learn in the following pages. Our expert tutorials from professional designers will show you how to get the best out of any format in which you might be working – and perhaps inspire you to venture into new territory too.

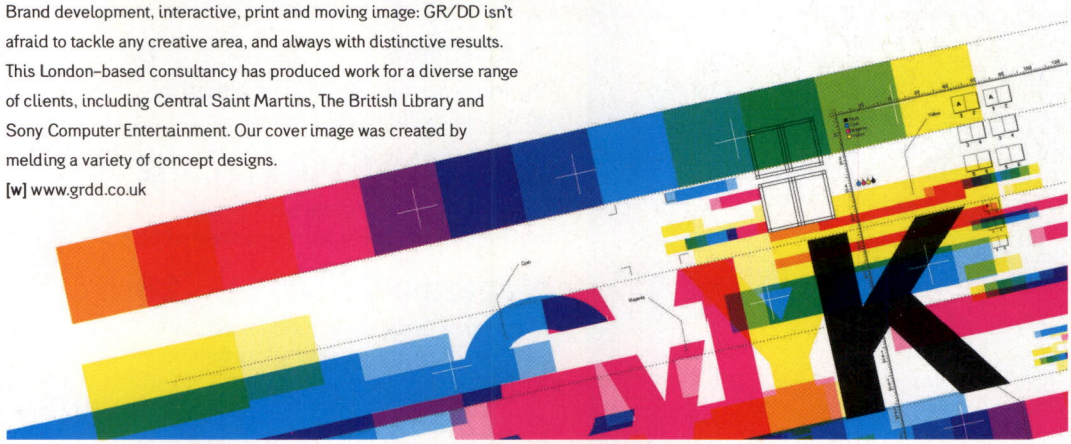
Ed Ricketts, Acting Editor
capeditor@futurenet.co.uk

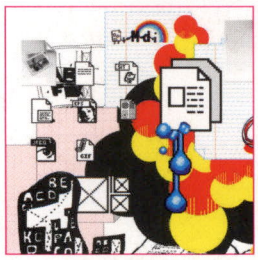
Expert creatives contributing to this issue include...

COVER IMAGE GR/DD

Brand development, interactive, print and moving image: GR/DD isn't afraid to tackle any creative area, and always with distinctive results. This London-based consultancy has produced work for a diverse range of clients, including Central Saint Martins, The British Library and Sony Computer Entertainment. Our cover image was created by melding a variety of concept designs.

[w] www.grdd.co.uk





Happypets

Happypets is an experimental lab in the creative, graphic design, image and illustration domain. This prolific agency is just as happy producing T-shirts as it is mag illos – such as the one on page 32.

[w] www.happypets.ch

Kerry Roper

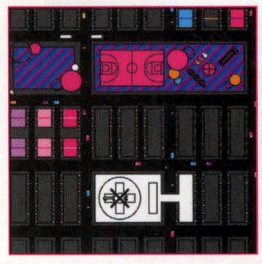
Kerry is a *Computer Arts Projects* regular, and a prolific graphic designer with an extensive portfolio having worked with many major clients. Check out his illustration on page 50.

[w] www.youarebeautiful.co.uk

Red Design

Ed Templeton, part of this Brighton-based collective of red-haired designers, wrote our poster design tutorial as well as creating the accompanying illo (p78). Read more about them on p24.

[w] www.red-design.co.uk



Studio Output

Founded in 2002, Studio Output has quickly established itself as a forward-thinking design outfit, producing quality work at a prodigious rate. You can see its illo for our grids tutorial on page 18.

[w] www.studio-output.com

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on:
[e] capeditor@futurenet.co.uk

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] johann.chan@futurenet.co.uk**

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CONTENTS

QUICK REFERENCE

TUTORIALS

Introduction to grids 18
Designing for magazines 32
Brochure design 42
Designing for books 50
CD packaging design 64
Poster and flyer design 78
FlightCheck Professional 92
MLayout 1 94

FEATURES

Print design showcase 6
The rules of print 12
Magazine design 28
Classic designs 38, 48, 56, 72, 84

PROFILES

Red Design 24
Struktur Design 60
RotoVision 74
The Small Stakes 86

SUBSCRIBE

Subscription offer 40
International subscriptions 59

REGULARS

Back issues 71
Competition 77
CD contents 90
Next month 97

FEATURES

Showcase 6
The freshest examples of print design in all its multitudinous glory

The rules of print 12
Is there a 'secret' to great print design – and how do you break the rules creatively?

Magazine design 28
Mags are a breeding ground for cutting-edge design. Discover the talent behind the stunning spreads

Classic designs 38 onwards
Superlative examples of design for magazines, books, packaging and advertising campaigns

TUTORIALS

Introduction to grids 18
What they are, why they're still so important, and how you can use them to your advantage

Magazine design 32
It's a hugely competitive market, but this tutorial by a senior magazine designer should help to improve your mag skills

Brochure design 42
Halfway between a book and magazine, brochures can present their own unique challenges. Here's how to meet them

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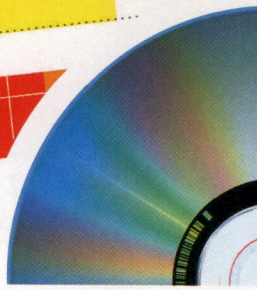

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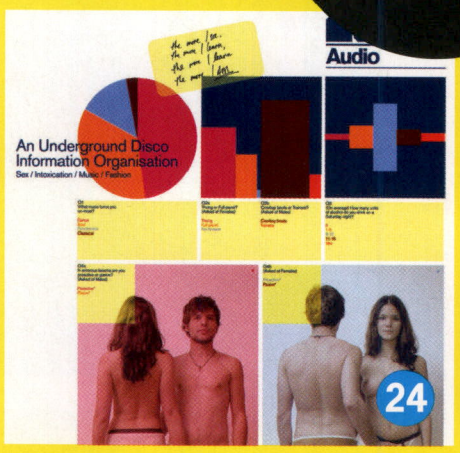
Designing for books 50
Tony Seddon, Art Director at RotoVision, explains the process behind creating an eye-catching book

CD packaging design 64
Packaging in general is great for more experimental design. Find out how to create an innovative CD case

Poster and flyer design 78
Red Design's Ed Templeton has plenty of experience of designing effective posters. Here he shares his wisdom with you

FlightCheck Pro 92
Find out how to use your free *FlightCheck* software to prepare files for print

MLayout 94
We show you how to lay out pages quickly and easily using this free program on the CD



PROFILES

Red Design 24
"Our name was made as designers for print, but our skills have grown." The boys from Brighton discuss their ever-expanding repertoire

Struktur Design 60
Roger Fawcett-Tang explains why his small but significant design agency is "really something of an experiment"

RotoVision 74
The superlative book publishers reveals some of its secrets: "It's an exhaustive process of looking at ideas and deciding early on what visual take you want for that book"

The Small Stakes 86
"I don't tend to work with a grid specifically, but I'm usually aware of it." This small poster design business is about to get bigger

18 **The rules of print design**
Why understanding and using grids is so important – in every format

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Print design showcase

Designs that jump off the page, from some of the industry's leading creatives…

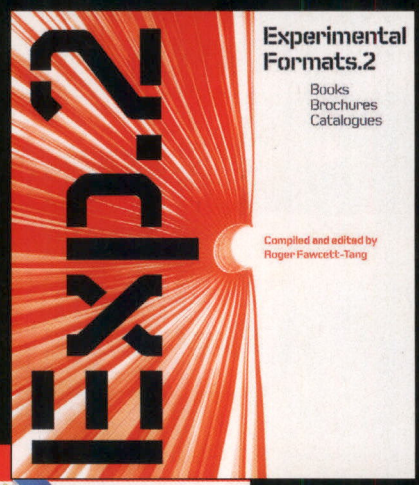
Experimental Formats 2

Experimental Formats 2 is more than just a book – it's an innovative in-depth look at cutting-edge packaging design, put together and photographed by Roger Fawcett-Tang's studio, Struktur Design (see page 60). Art directed by Luke Herriott at publisher RotoVision.

ISBN: 2-88046-807-8

Price: £30

[w] www.struktur.co.uk
[w] www.rotovision.com



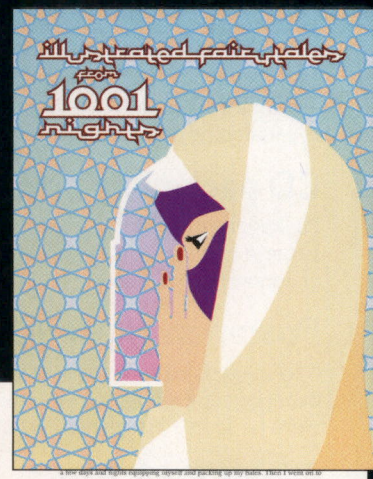
1001 Nights

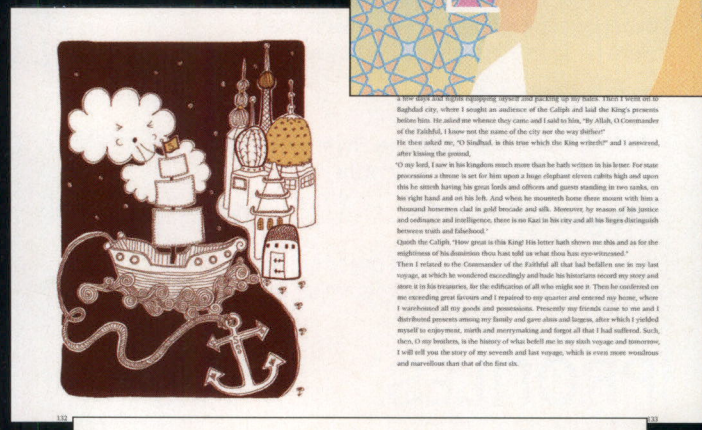
Compiled by publishing group Die Gestalten Verlag, *1001 Nights* is a sumptuous showcase of new graphic design talent put to work on Grimm's Fairy Tales.

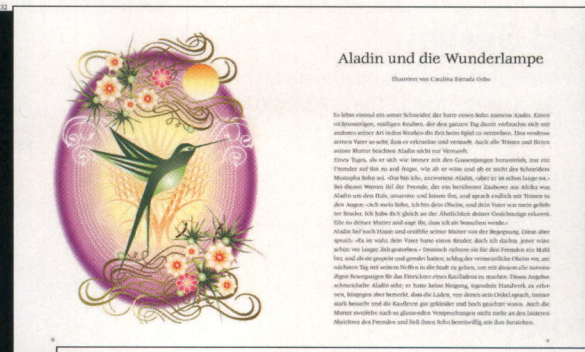
ISBN: 3-89955-094-3

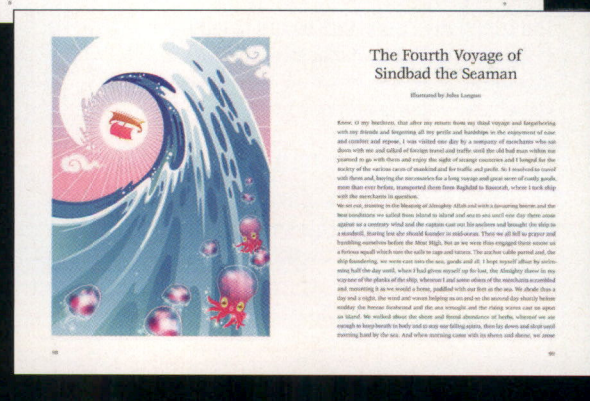
Price: £23

[w] www.die-gestalten.de









Books

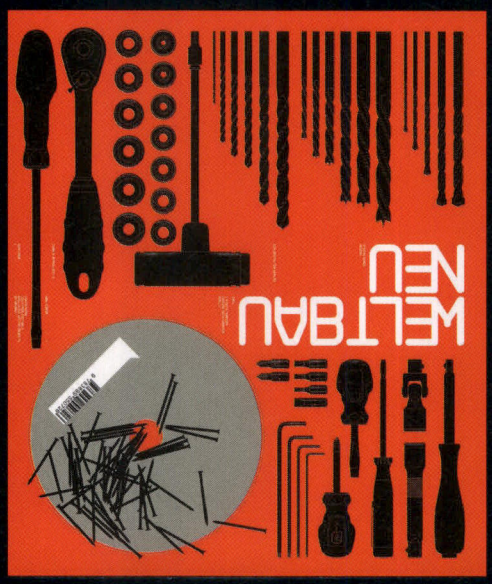
Neubau Welt

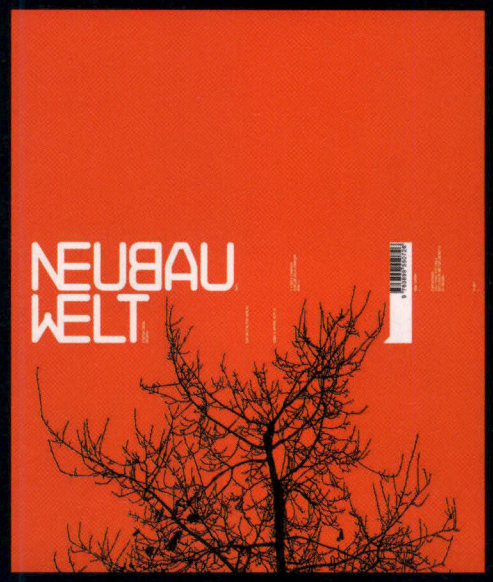
Also from Die Gestalten Verlag, *Neubau Welt* is an extensive encyclopaedia of well over a thousand pictograms of everyday objects and obsessions, large and small. They were created by designer Stefan Gandl.

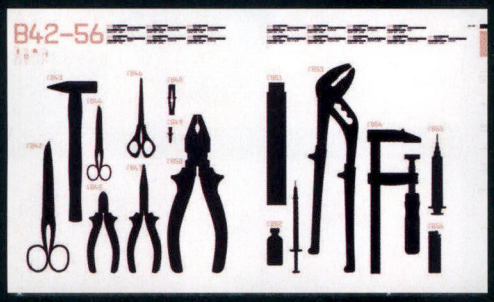
ISBN: 3-89955-072-2

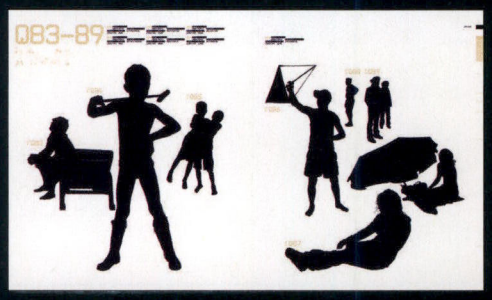
Price: £28

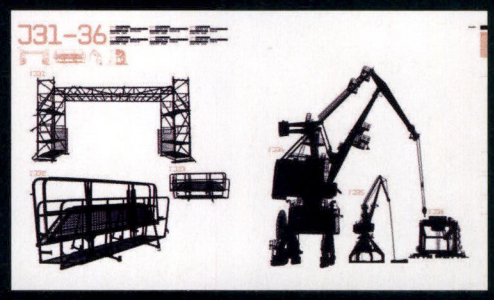
[w] www.die-gestalten.de







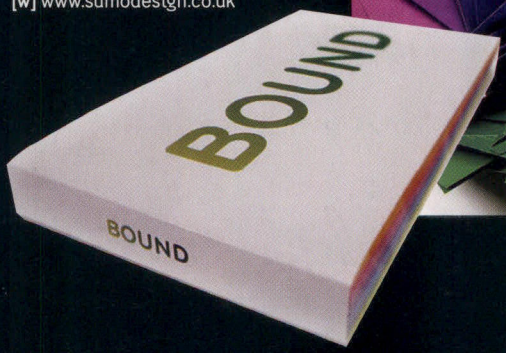




Bound

Created by Newcastle-based studio Sumo Design in collaboration with artist Tanya Axford, *Bound* came from a brief to create "the most incredible book anyone will have seen." It was commissioned by New Writing North.

[w] www.sumodesign.co.uk

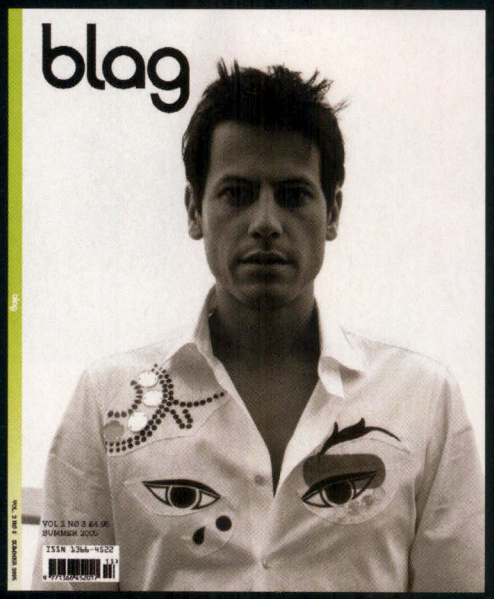


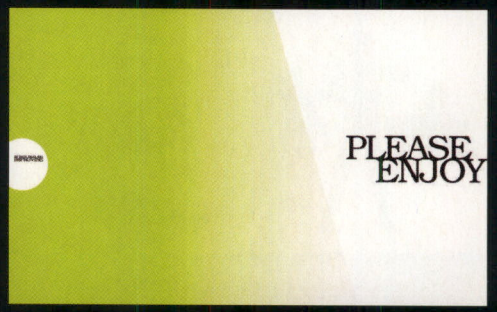
Magazines

Blag

Blag magazine is one of those titles which just oozes cool. Created by British twins Sally A. Edwards and Sarah J. Edwards, it covers an eclectic mix of fashion, music and design.

[w] www.blagmagazine.com





Sneaker Freaker

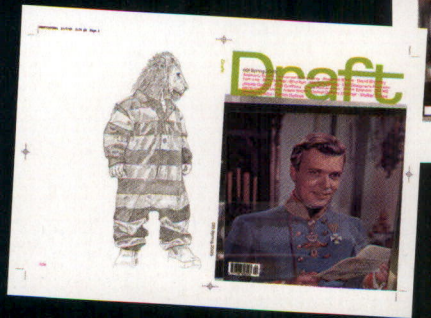
Sure, it's just a photo of some old trainers with a bit of type on top, but the Australian *Sneaker Freaker* magazine – currently published twice is year – is going from strength to strength.

[w] www.sneakerfreaker.com

Draft

Draft magazine is an independent publication designed and art directed by Paul Cohen. Produced four times a year, *Draft* focuses on high quality unseen photography, art, illustration, graphic design and writing.

[w] www.draftmagazine.co.uk



Packaging

Herbaliser

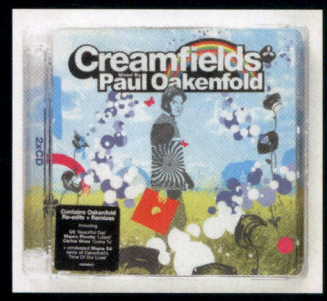
A die-cut and spot varnish masterpiece for the latest album from London-based electronic dub specialists Herbaliser. Created by Kev at Openmind.

[e] strictly@ninjatune.net

Creamfields

London-based Zip Design came up with these CD and DVD covers for the all-dominant club brand Cream. The brief was, Zip says, to bring a "hippy type summer of love vibe to the rave generation."

[w] www.zipdesign.co.uk



Morcheeba

Creative team Dan Mogford and Will Richards of London's Slab Media came up with a number of brilliant cover concepts for trip hop trio Morcheeba. The city illustrations were assembled from over 200 *Photoshop* layers.

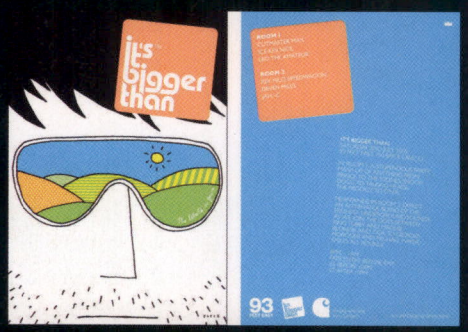
[w] www.slabmedia.net

Brochures and flyers

It's Bigger Than

Fresh designs from James Joyce for the central London club night It's Bigger Than. Joycey's work is distributed to the good clubbers of London Town by flyer fanatics Don't Panic.

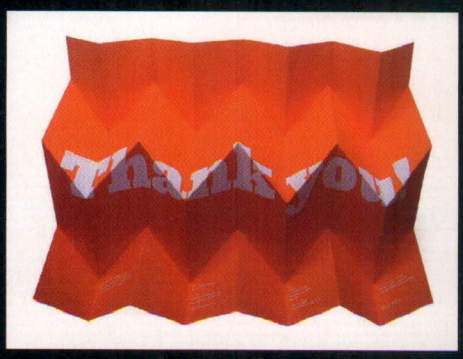
[e] jamesj@exposure.net



Sumo Design

An origami work of genius to promote Newcastle-based design group Sumo's fifth birthday. "The result got a great response, but unfortunately for our origami expert Gavin, several of our clients want a similar folding design for their marketing materials," they tell us.

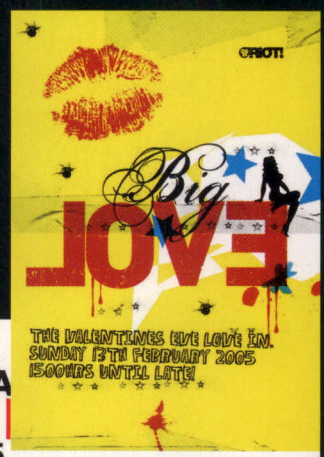
[w] www.sumodesign.co.uk

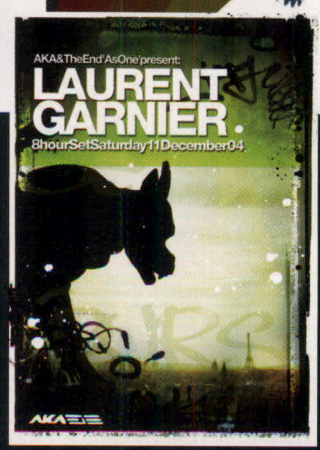


Don't Panic

More from Don't Panic – the media company born out of London club culture collecting and collating the freshest flyers and posters.

[w] www.dontpanicmedia.com

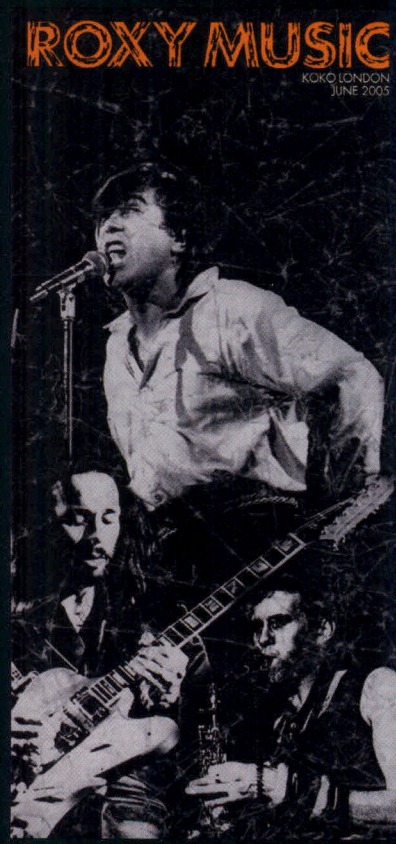




Roxy Music

Zip Design's take on the classic old school rock concert poster. This is actually a limited edition poster for a 2005 Isle of Wight warm-up festival show Roxy Music was doing at Koko in London, put together with input from the great Mr Ferry himself.

[w] www.zipdesign.co.uk

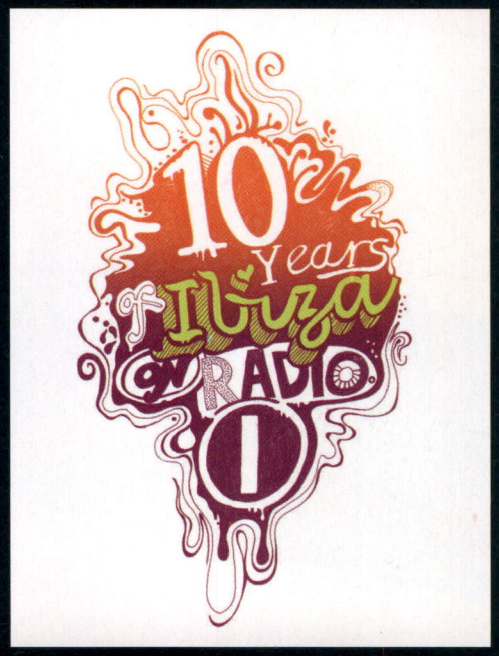


Advertisements

Radio One

Nottingham-based Studio Output helped Radio One celebrate ten years of fun-filled broadcasting from Ibiza with this amazing illustration used by the station on recent publicity material.

[w] www.studio-output.com



Durham Brass Festival

Sumo's Stephen Kane created this poster for the annual Durham brass band festival. The brief was to create a poster which showed that the festival "is not your traditional brass band music."

[w] www.sumodesign.co.uk

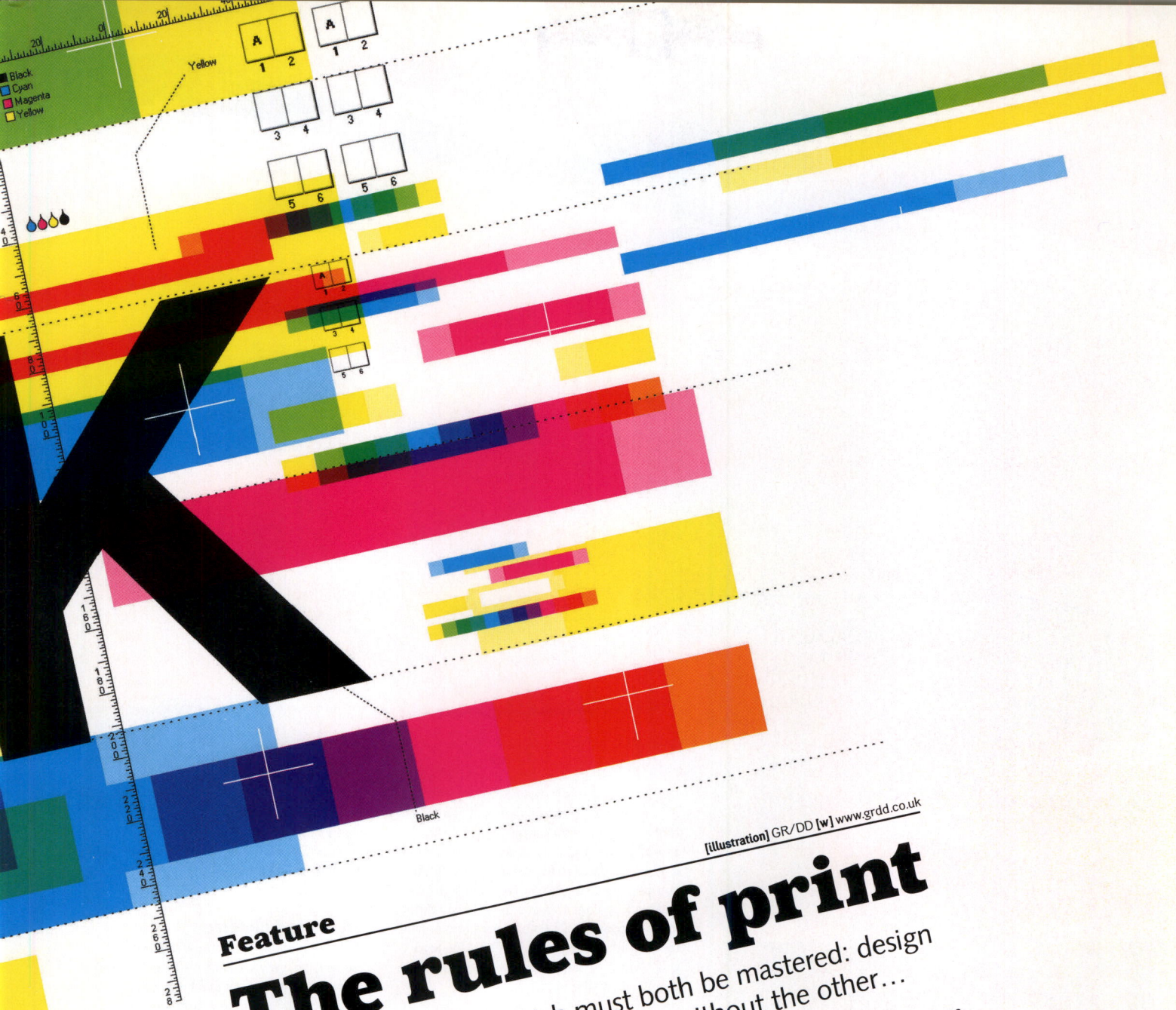
EAT SHIT AND DIE
An unhealthy diet is just one of the factors that contributes to coronary heart disease and an early death, do yourself a favour and eat healthier.

British Heart Foundation

Striking and effective, this British Heart Foundation ad has earned Newcastle-based agency Blue River Design a nomination for Best Charity Ad in Edinburgh Festival's Chip Shop Awards.

[w] www.blueriver.co.uk

Cyan
Magenta



[illustration] GR/DD [w] www.grdd.co.uk

Feature

The rules of print

Print has two aspects which must both be mastered: design and production. You can't have one without the other…

Sloppy, inconsistent pages printed beautifully are about as much use as perfectly composed pages with a hideous Moiré pattern. Getting to grips with both aspects of print takes time and effort, but only once you've done that can you start to experiment and formulate rules of your own.

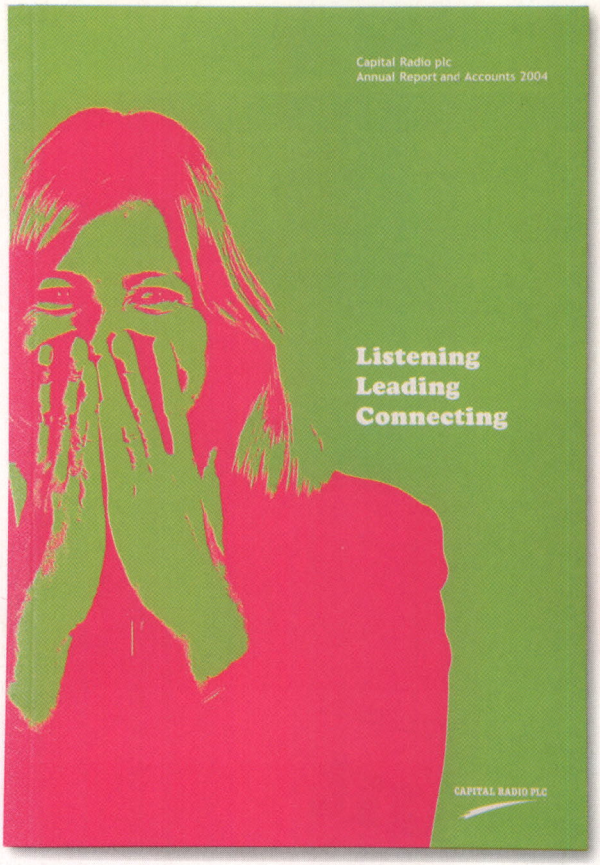
Troublesome it may be, but this is a field which inspires. Print designers talk in hushed tones about the return of their creation, fresh and unsullied, from the print shop. They love the texture of the paper and the smell of the ink, admire the quality of the typography and the fine proportions of the grid. This is what makes it all worthwhile.

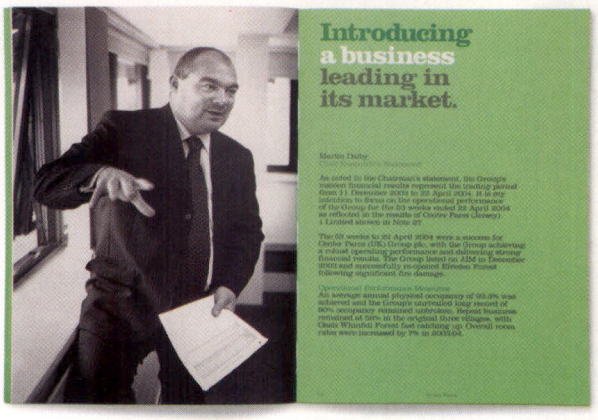
On the starting grid

As composition is to photography, so layout is to page design. If you work in print, you need to have a firm grasp of how a page works. Even so, hankering after a system of grids which operates on the same level as a mystical ideal solution is no longer the central concern of print designers. After all, would you want your photography standardised?

"A basic grid, one that gives you a margin and possible column designations is absolutely essential," agrees print expert Mark Gatter ([w] www.laurenceking.co.uk). But the author of *Getting it Right in Print* goes on to say that: "If you're talking about baseline grids to attach type to, I think that's absolutely unimportant."

Naturally, the importance of the grid depends on what you're doing. A newspaper, with a rapid turnaround and an established style, will rely more heavily on a set of grids than a book designer who has plenty of time to consider the impact of every page and its relation to its neighbours.





Top and top right: Capital Radio's Annual Report, designed by Wechsler Ross & Portet. "Over three years we've built a compelling corporate brand for Capital Radio Group," says Wechsler's Ian Whalley. "Helping them to tell investors and the commercial radio industry about Capital's business and its passion for pop music."

Above: Center Parcs' Annual Report designed by Wechsler Ross & Portet. When Center Parcs floated on the stock exchange, they turned to Wechsler to create a corporate brand and communication style. The results were beautifully crafted.

Ian Whalley (**[w]** www.wechsler.com) designs printed materials for the likes of Morgan Stanley and Quintel, clients who spare no expense and cut no corners. For him it all comes back to the central idea: "When you get briefed on the project, you'll go away and work on concepts and the grid will differ for each concept." There's no standard annual report grid, or there shouldn't be: "The logo will never vary, but the grid will alter because it depends on the idea."

Received wisdom

There are things you need to know. For example, what a gutter is, a binding margin, running header and so on. But once you know what they are it's up to you what you do with them. When David Carson broke the legibility barrier, many things became possible — consistency lost some of its power.

Roger Fawcett-Tang (**[w]** www.laurenceking.co.uk, **[w]** www.struktur-design.com) is a book designer and author of *New Book Design* who has developed his own appreciation of grids: "I love asymmetric grids — seven or nine columns are my favourites." These are what work for him, but he never mixes his grids: "I never design anything with two or more different grid systems involved. If a grid is well considered from the start of a project, it can cope with all the different text and images that you throw at it."

Flexibility will necessitate a more sparingly designed grid, perhaps just margins and columns. But, says Roger, "With all bound matter, consideration has to be given to the gutter, to ensure your complex layouts don't get lost in the curve of the open spread." There's an element of form following function in all of this.

Words and pictures

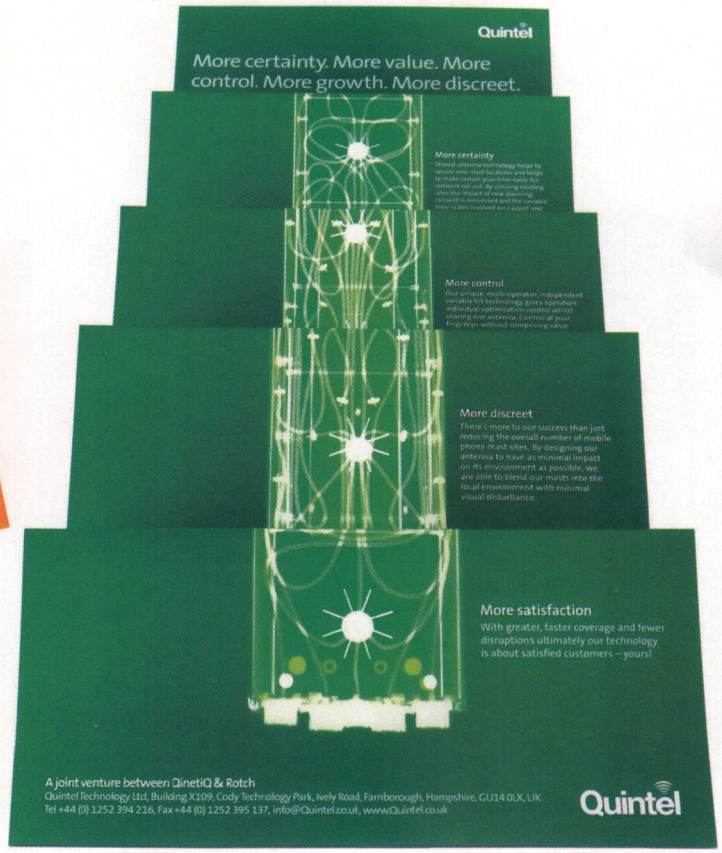
As Design Editor at Scotland's *Sunday Herald* (**[w]** www.sundayherald.com), John Henderson is keen to give his paper a feeling of variety while maintaining a coherent personality: "When you work on a newspaper, you're kind of restricted to the design of the paper." He concedes that you have no choice but to work with it: "We only use five font families in the whole paper." That's the challenge though.

Sometimes, a restricted canvas urges you to dig deeper creatively. "We have a set of grids — eight columns for the broadsheet with half-stick for quotes — but they tend to get skated over depending on what's going on." So it seems that, even on a national paper (admittedly one where "the editor is from a design background") things are to some extent fluid.

However, if you want your work to turn out the way you intended then there is another aspect of print that you need to consider: the mechanical processes.

Offset printing

With a certain amount of sympathy, Ian Whalley sums up the problem for the print designer: "There are lots of variables." Print


Quintel
More certainty. More value. More control. More growth. More discreet.
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Quintel

Clockwise from far left: Quintel has developed an antenna that will revolutionise mobile phone networks. "It's not much to look at from the outside, so we used an X-ray to help explain the business benefits to their customers," explains Ian Whalley.

Morgan Stanley invites you to meet the team. The great thing about corporate work is that you can go to town in terms of quality.

One of London's favourite charities, Help a London Child, asked Wechsler Ross & Portet to come up with a new identity that showed its strong links with the pop music industry and demonstrated its commitment to creativity. The result was a logo based on button badges and CD cover art.

Print design for packaging: what you need to consider

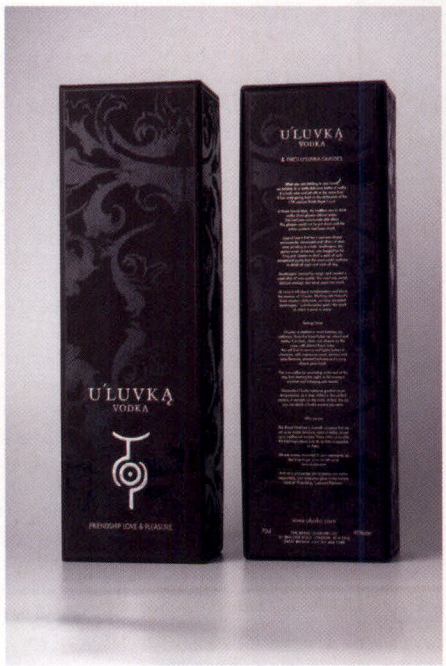
Packaging requires a special approach when it comes to print work. "Too often, flat graphics are simply applied to the surface to a pack," says Aloof Design's Michelle Kostyrka ([w] www.aloofdesign.com). "It's more like a cut-and-paste exercise than a considered 3D application."

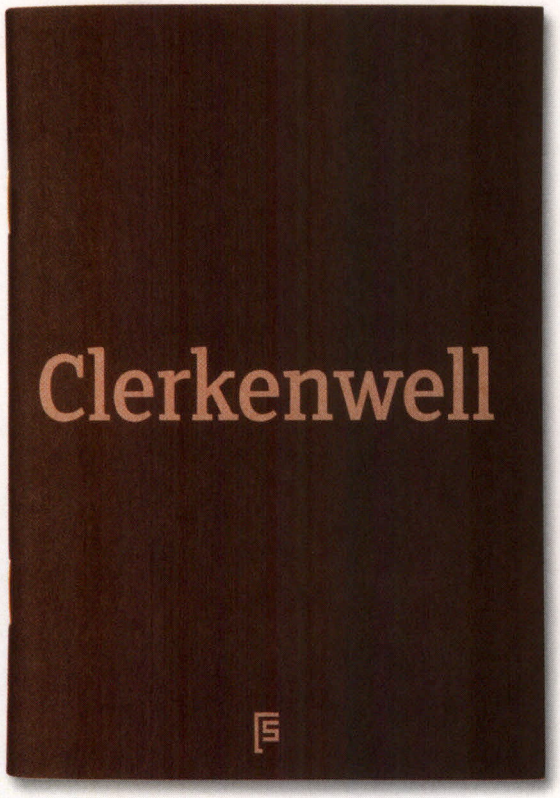
At Aloof, things are done properly: "The form and structure of a pack are just as important and very often dictate how and where the graphic is applied." After all, you don't view print and package separately: "The two elements are wholly interrelated."

Then there's the technical side of things: printing packaging can be quite demanding. "The standard maximum weight for a litho printed board is 400gsm," explains Michelle, "so you have to consider printing graphics onto lighter weight materials that are then duplexed."

If you don't like that option, you can use silk screen, flexo, foil blocking or other print process instead. Packaging requires that you become much more resourceful; it also demands a more thorough knowledge of the mechanical print process.

Right: Producing bespoke packaging means treating every job individually. There are no preset solutions.





Clockwise from above: Fontsmith Clerkenwell Brochure, designed by Ian Whalley at Wechsler Ross & Portet.

Along with a new identity, Ian produced a pocket-sized brochure for Clerkenwell, Fontsmith's latest typeface. "The booklet takes the reader on a typographic tour of the district of London it's named after," says Ian explaining the concept.

"The *Sunday Herald* is unusual in that the editor, Richard Walker, comes from a design background," explains John Henderson, the paper's Design Editor.

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BIRD FLU
World Health Organisation: for the first time mankind is watching a potential pandemic unfolding. British government: no cause for alarm
The Herald
Rare breeds, rare opportunities but only available for a limited time.

is a physical thing: at some point ink is going to meet a 'substrate' of some kind and there (hopefully) a faithful reproduction of your work will occur. Knowing how to ensure this will happen is what generally comes to obsess print designers.

The Apple Mac causes the illusion that we're somehow insulated from the mechanical printing process. Snap out of it, says Ian: "The only way to find out if something works is to proof it." Even this is a science: "We've actually got a light booth that's calibrated to daylight."

Then there are materials. "The surface of your paper is the most important thing," explains Ian. "And the best uncoated paper, which is consistent and has good colour, is very expensive." The good thing about working for corporate clients is that they want the best, he says. "The work we do for Morgan Stanley, for example, is exquisitely produced. We spend a fortune on testing and proofing, just making sure the print quality is the best."

The cost of print is climbing so rapidly and the technology is developing so fast that it's often more efficient to send your work to China. "If you can afford to wait eight weeks for it to come back, it's going to cost you a third of what it would in Germany," says Mark. "Even tiny four-man publishing outfits can take advantage of that."

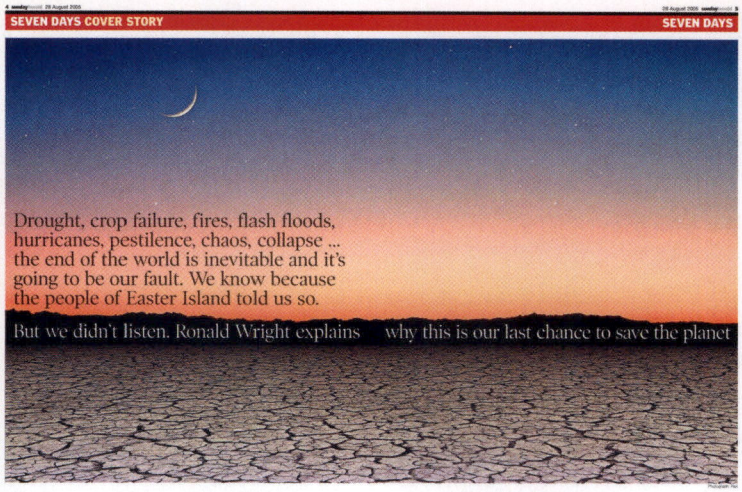
The beauty of print is that it's so multi-faceted. The idea that 'cutting-edge' work only happens on arty one-off publications is nonsense. "The work we're doing for Morgan Stanley is quite revolutionary," says Ian Whalley. "And if you look at the design annuals, it's mostly corporate work."

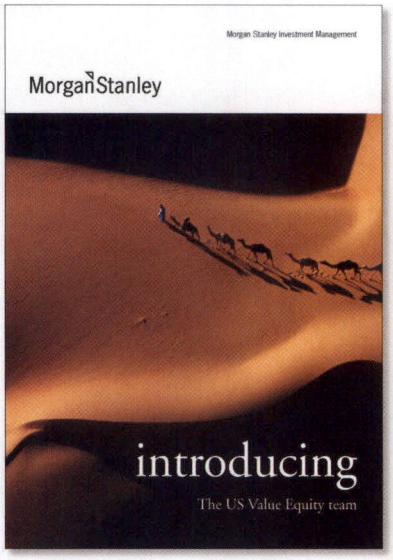
Opening the kiln

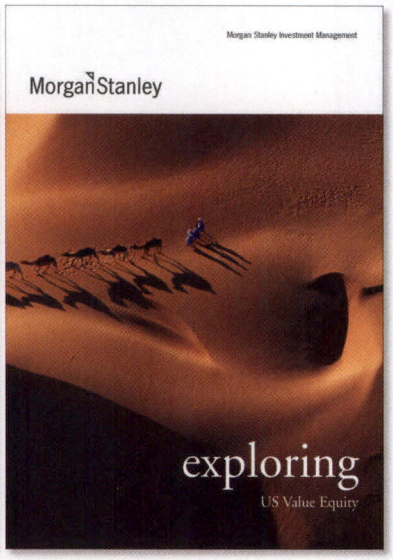
There are so many angles on a print job that you're bound to find something that will absorb you. "For example," says Ian, "if you're commissioning photography or illustration, you can spend time working with them to get things right." It's all about what Mark Gatter describes as "the moment of opening the kiln."

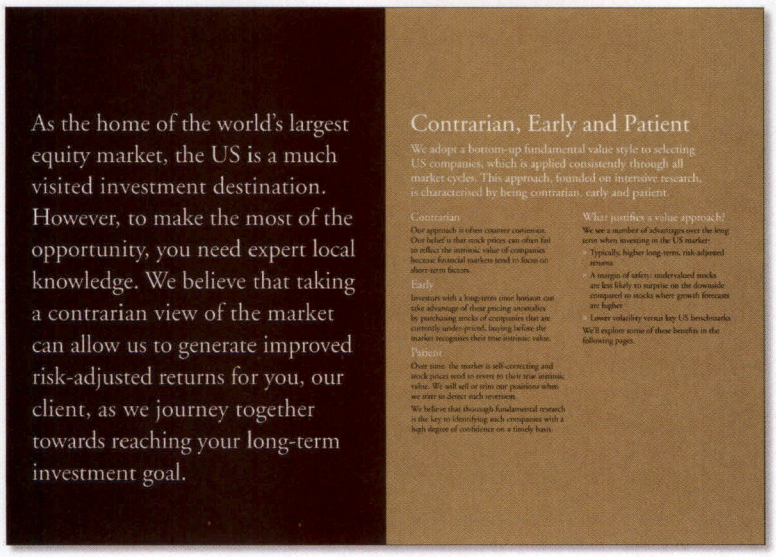
"If you're a potter," he explains, "you have that moment when you've got no idea what you're going to get." Print can be like that too. "Structure is imposed by the limitations of the process," says Mark, but the possibilities are still immense. A change in paper weight, ink, finish – it's a beautiful thing, print.

Print has survived for so long that it's ingrained in our consciousness. We can't help but find well-produced, thoughtfully designed print attractive. It's proper interactivity. As Ian Whalley explains in reverential tone: "Touching it, feeling it and smelling it. That's what it's all about." CAP


SEVEN DAYS COVER STORY
SEVEN DAYS
Drought, crop failure, fires, flash floods, hurricanes, pestilence, chaos, collapse ... the end of the world is inevitable and it's going to be our fault. We know because the people of Easter Island told us so.
But we didn't listen. Ronald Wright explains why this is our last chance to save the planet






As the home of the world's largest equity market, the US is a much visited investment destination. However, to make the most of the opportunity, you need expert local knowledge. We believe that taking a contrarian view of the market can allow us to generate improved risk-adjusted returns for you, our client, as we journey together towards reaching your long-term investment goal.
Contrarian, Early and Patient
We adopt a bottom-up fundamental value style to selecting US companies, which is applied consistently through all market cycles. This approach, founded on intensive research, is characterised by being contrarian, early and patient.
Contrarian
Our approach is often counter-consensus. Our belief is that stock prices can often fail to reflect the intrinsic value of companies because financial markets tend to focus on short-term factors.
Early
Investors with a long-term time horizon can take advantage of those pricing anomalies by purchasing stocks of companies that are currently under-priced, buying before the market recognises their true intrinsic value.
Patient
Over time, the market is self-correcting and stock prices tend to revert to their true intrinsic value. We will sell or trim our positions when we start to detect such reversion.
We believe that thorough fundamental research is the key to identifying such companies with a high degree of confidence on a timely basis.
What justifies a value approach?
We see a number of advantages over the long term when investing in the US market:
• Typically, higher long-term, risk-adjusted returns
• A margin of safety: undervalued stocks are less likely to surprise on the downside compared to stocks where growth forecasts are higher
• Lower volatility versus key US benchmarks
We'll explore some of these benefits in the following pages.

Hexachrome technology

"The future is Hexachrome," reveals a palpably excited Mark Gatter. "It's a really exciting next step." Mark's been working with print since the late 70s so if he's excited then there must be something to it.

One of the major problems facing designers is the uncertainty of a print run. Work being sent to the Far East (as much of it is) can return weeks later with completely new colour profiles. That's bad. Any improvement in the degree of certainty and flexibility of this process would be good news.

"There are two possible ways litho printing can go," says Mark. "Stochastic printing, which is more accurate but requires new technology, or Hexachrome." Essentially, Hexachrome requires orange and green to be added to the usual CMYK mix. Orange is the opposite of cyan, likewise green of magenta, so they can both use the same screen angle. "All of a sudden you have a six-colour run instead of four, using standard technology," says a very impressed Mr Gatter.

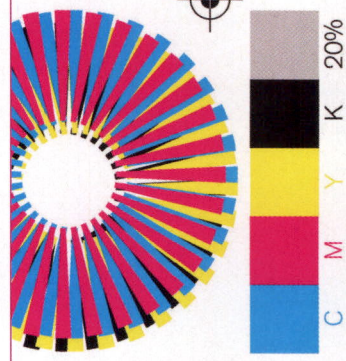
This system has been developed by Pantone and it's one of the only things which *Quark* has over *InDesign*. "With Hex," says Mark, "they can hit 80 per cent of Pantone colours spot on and the others are so close you'd never notice."

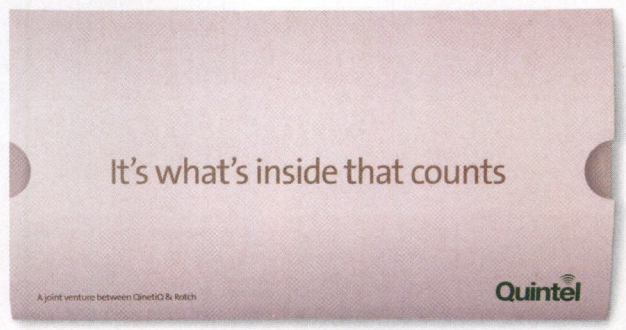
Mark Gatter shares his years of print experience in *Getting it Right in Print*.

Getting it right in print

Digital pre-press for graphic designers

Mark Gatter

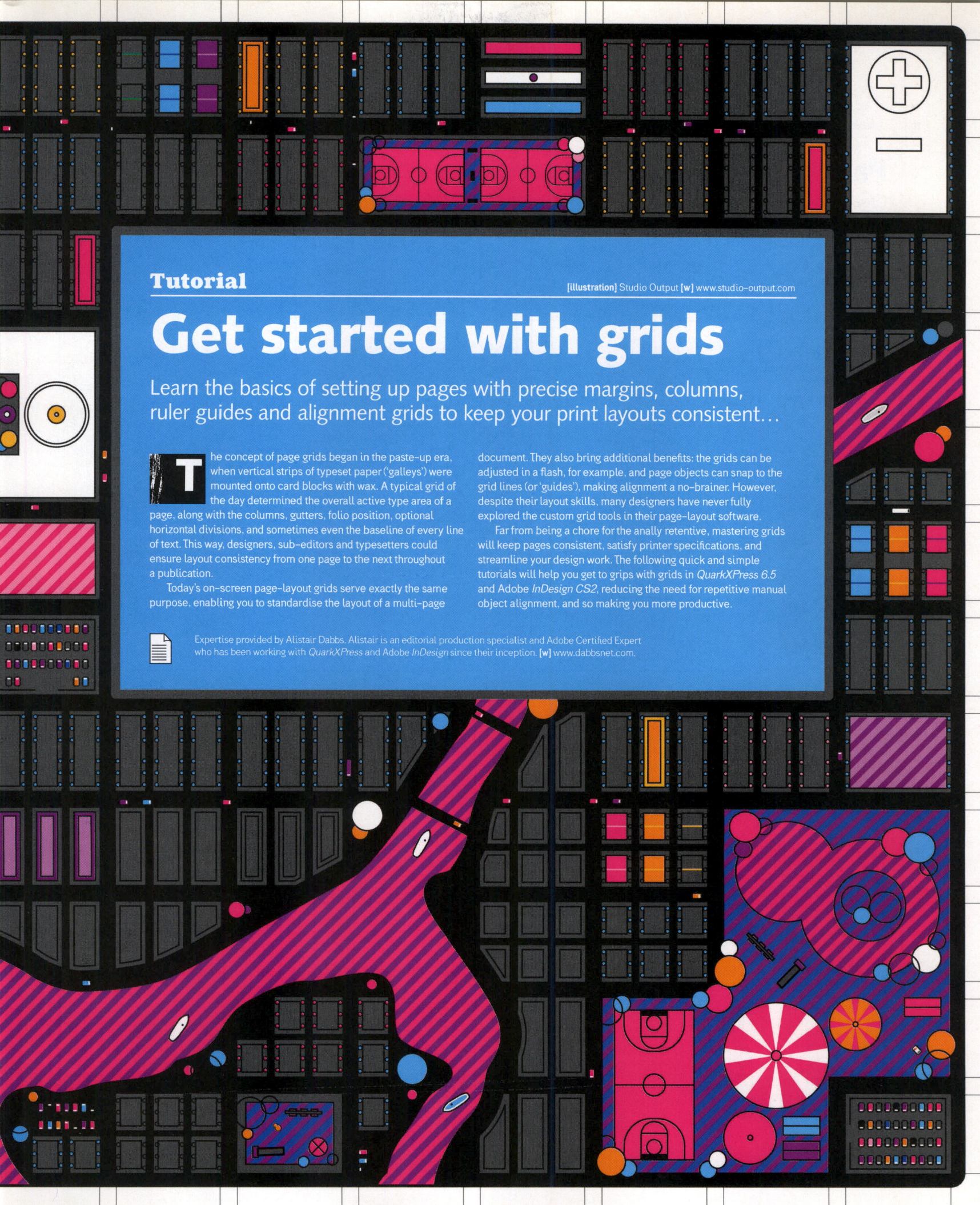




Above: Quintel gave Wechsler Ross & Portet an opportunity to experiment with the package as well as the contents.

Left, top: The *Sunday Herald* will remain a broadsheet, says John Henderson. "We like our big canvas to work on, with huge pictures." This spread from the Seven Days section shows that admirably.

Left middle and bottom: Morgan Stanley Journey Campaign gave the team at Wechsler a great opportunity to break some new ground. "We've used a lot of 'Earth from the air' photography," explains Ian Whalley. "Bringing their world to life like that, using some rich photographic work, it's quite a departure for a big institution."



Tutorial

[illustration] Studio Output **[w]** www.studio-output.com

Get started with grids

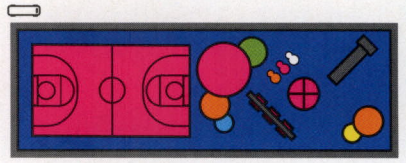
Learn the basics of setting up pages with precise margins, columns, ruler guides and alignment grids to keep your print layouts consistent…

The concept of page grids began in the paste-up era, when vertical strips of typeset paper ('galleys') were mounted onto card blocks with wax. A typical grid of the day determined the overall active type area of a page, along with the columns, gutters, folio position, optional horizontal divisions, and sometimes even the baseline of every line of text. This way, designers, sub-editors and typesetters could ensure layout consistency from one page to the next throughout a publication.

Today's on-screen page-layout grids serve exactly the same purpose, enabling you to standardise the layout of a multi-page document. They also bring additional benefits: the grids can be adjusted in a flash, for example, and page objects can snap to the grid lines (or 'guides'), making alignment a no-brainer. However, despite their layout skills, many designers have never fully explored the custom grid tools in their page-layout software.

Far from being a chore for the anally retentive, mastering grids will keep pages consistent, satisfy printer specifications, and streamline your design work. The following quick and simple tutorials will help you get to grips with grids in *QuarkXPress 6.5* and Adobe *InDesign CS2*, reducing the need for repetitive manual object alignment, and so making you more productive.

Expertise provided by Alistair Dabbs. Alistair is an editorial production specialist and Adobe Certified Expert who has been working with *QuarkXPress* and Adobe *InDesign* since their inception. **[w]** www.dabbsnet.com.

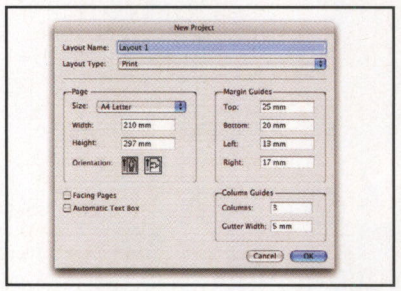


Part 1: Setting up in QuarkXPress 6.5

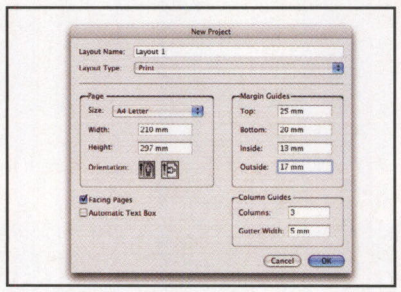
Create your document and then adjust page margins and column guides…

Guides in front

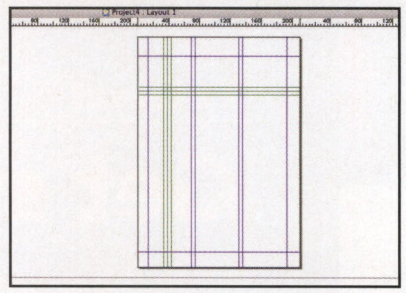
Guides normally sit in front of page objects by default. To change this in *QuarkXPress 6.5*, open the program preferences and choose Print Layout> General. In Adobe *InDesign CS2*, open the program preferences and choose 'Guides & Pasteboard'. Both Preferences dialog windows enable you to put guides behind page objects if you prefer, and to set the distance within which dragged objects snap to the guides.



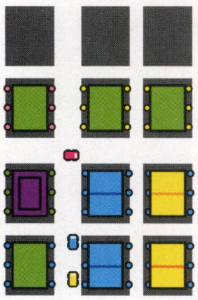
1 When using the File>New>Project or Layout>New commands, you can determine the layout trim size (Page), the gap between the active type area and the edges of the page (Margin Guides), and the number of text columns and the gutter widths between them (Column Guides).

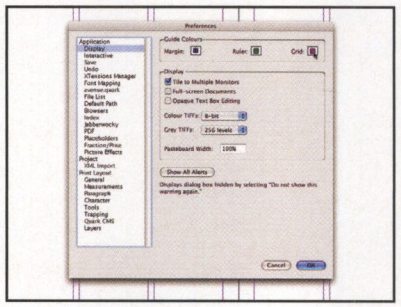


2 To set up the page layout as facing pages (or 'spreads'), tick the Facing Pages option to change the Left and Right labels under Margin Guides to Inside and Outside. For this tutorial, set the Columns to 3 and Gutter Width to 5mm, then click OK.

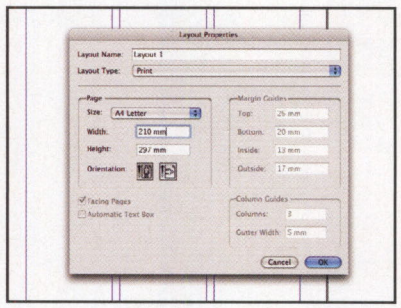


3 There are three types of grid lines (or 'guides'): blue margin guides for the page margins and columns, green ruler guides that can be placed anywhere on a page, and pink baseline guides to indicate the text baseline, which we'll explain later.

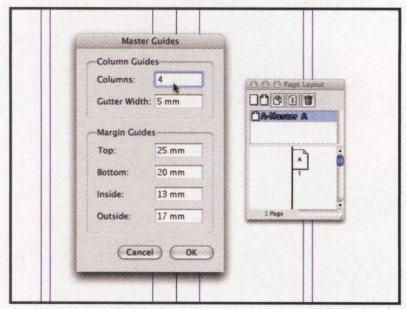




4 These guide colours don't change in use but you can customise them if they fail to show up well against your page designs. Go to Edit> Preferences (Windows) or QuarkXPress>Preferences (Mac), select Display under Application, and click on the swatches under Guide Colours.



5 Once a layout has been created, you can alter the page size using the Layout>Layout Properties command. Notice how the this dialog is virtually identical to the New Project and New Layout windows, except that the Margin Guides and Column Guides options are greyed out.



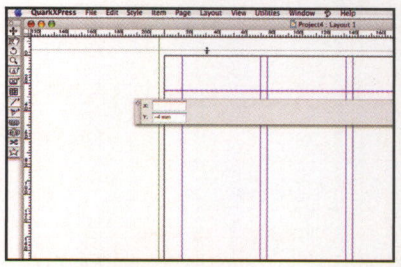
6 To alter the Margin Guides and Column Guides, you must first open a document's master page, then open the Master Guides dialog from the Page>Master Guides command. To vary the guides in a layout, you need to set up several different master pages.

Part 2: Ruler guides

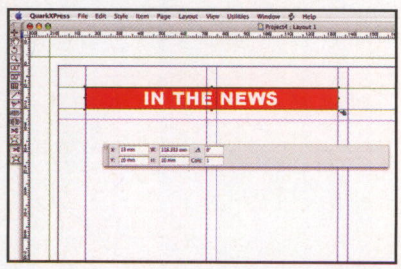
You can manipulate snap-to ruler guides manually and automatically…

Guide XTensions

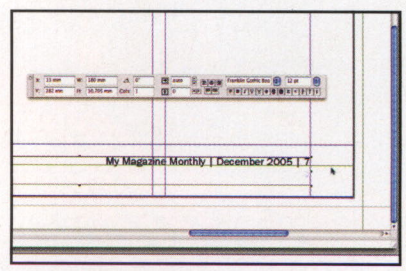
Since *QuarkXPress* guides are so much more limited than Adobe *InDesign*'s, several third-party XTensions exist for helping arrange ruler guides to a page in a precision fashion. Among the easiest to use are Gluon's ProGrids & Guides ($99 from [w] www.gluon.com), and Grid Master from Vision's Edge ($49 from [w] www.visionsedge.com). Adobe *InDesign* users can download several free ruler guide scripts from ([w] http://share.studio.adobe.com).



1 If your printer has specified a bleed area beyond the trim of your pages, you can designate its limit by dragging and dropping horizontal and vertical ruler guides from the rulers onto the pasteboard around the page edges. Use the Measurements palette to position each guide carefully as you drag.



2 When using repeated visual devices such as slabs and 'eyebrows', it's customary to position these above the top page margin, leaving the active type area below for the text columns. Adding ruler guides around the object will ensure you notice if the object is accidentally moved out of position.

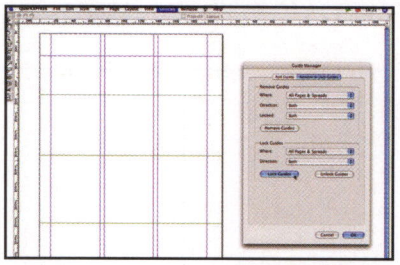


3 Similarly, give the bottom page margin enough space for page numbers and folio lines to sit underneath the active type area. Add a ruler guide to the folio's baseline so that you'll see clearly if the folio is accidentally moved out of position.

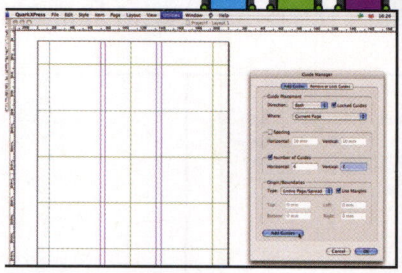
Ruler guides continued...

Specify bleed

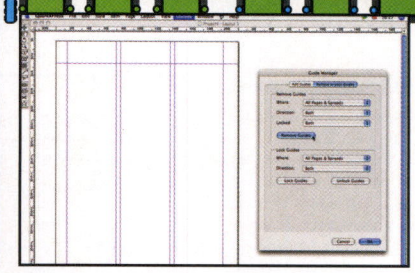
Although *QuarkXPress 6.5* doesn't indicate bleed within its margin guides, you can still add bleed marks and clip bleed items to them during output. Go to File>Print and click on the Bleed tab to access these bleed options when printing. When producing PDFs, go to File>Export>Layout As PDF, click on Options and then on the Output tab.



4 To avoid moving ruler guides by mistake, go to Utilities>Guide Manager, click on the Remove or Lock Guides tab, and click on Lock Guides. The Guide Manager enables you to lock all guides, or just the horizontal or vertical guides, on all pages or just the current one.



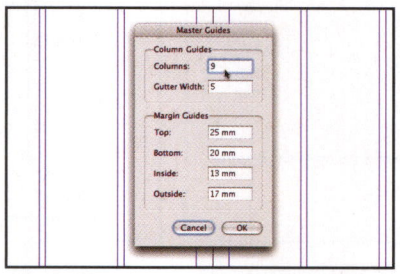
5 Click on the Add Guides tab in the Guide Manager. Here, you can automate the creation of ruler guides with pinpoint precision rather than positioning them by eye. Note that horizontal guides are valuable for ensuring layout consistency when positioning objects such as picture and sidebars.



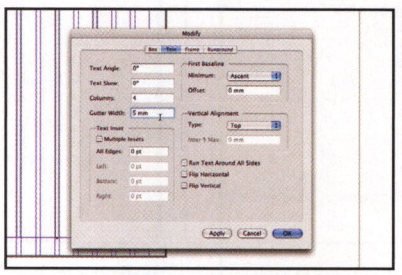
6 If you don't like what you get when clicking the Add Guides button, you can click Cancel and start again. However, you can also click on the Remove or Lock Guides tab and then just click Remove Guides. As before, you can be reasonably selective about which guides to remove.

Part 3: Custom columns

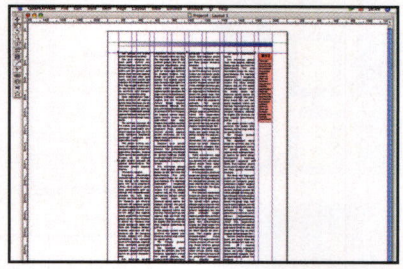
Add more column guides to your master pages to make your layouts more flexible...



1 You can specify multiple column guides to give your page designs more flexibility with regard to layout and text column width. Open a master page and go to Page>Master Guides. Change the number of columns from 3 to 9 in the Master Guides dialog window, and click OK.



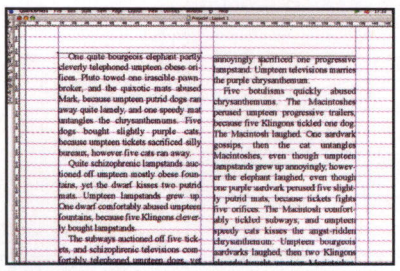
2 Now you can create four text columns that each span across two column guides, leaving one half-column left over as white space but still within the active type area. If you prefer to create a single, multi-column text box, adjust the gutter width otherwise it will default to 4.233mm.



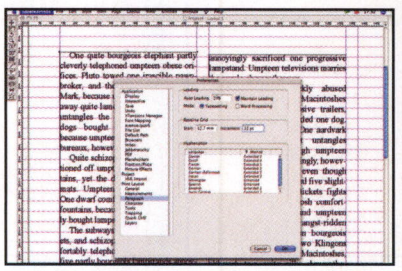
3 Here's the nine-column principle in action, applying the column guides for four equal columns of text plus an outside half-column that can be used for other design elements such as sidebars and pull-quotes. You could do the same with three text columns on a seven-column grid, and so on.

Part 4: Baseline grid

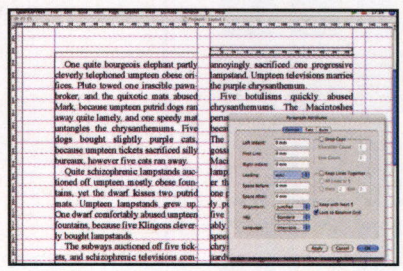
How to lock text baselines to an underlying leading grid...



1 Linked text boxes that aren't perfectly aligned at the top will contain poorly aligned text. To reveal the alignment problem, go to View>Show Baseline Grid. When text baselines in adjacent columns don't match, the result is visually distracting and looks amateurish.



2 The gap between the baselines needs to be the same as your text's leading value. To customise this measurement, go to Edit>Preferences (Windows) or QuarkXPress>Preferences (Mac) and choose Paragraph under Print Layout. Enter the leading value in the Increment field.



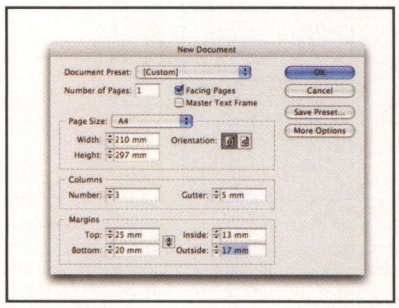
3 Your baseline grid will be ignored until you specify otherwise, as a paragraph attribute. To do this, select the text, go to Style>Formats, and tick the 'Lock to Baseline Grid' option. This option can also be enabled as part of a paragraph style sheet.

Part 1: Setting up in Adobe InDesign CS2

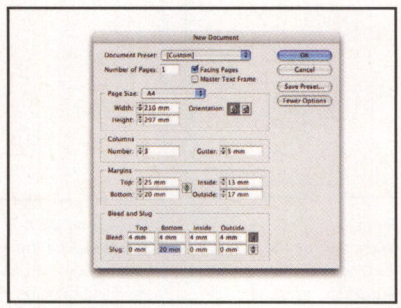
Set up a new document and adjust page margins and column guides to suit your needs...

Printer specifications

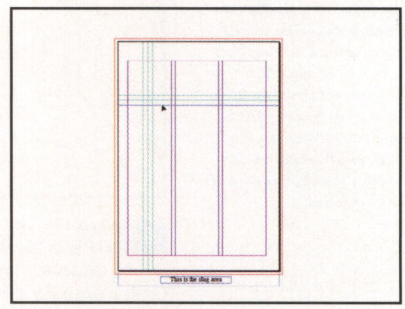
The bleed allowances and page margins for a layout are determined by the press the job will be printed on, the number of pages, and the method of binding. For example, the centre section of a saddle-stitched magazine will always have narrower outer margins than the cover section once the magazine has been trimmed. Ask your printer for these minimum measurements and build them into your grids.



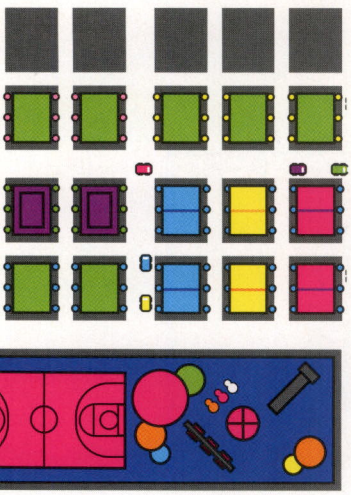
1 When creating a new document using the File>New>Document command, you can determine the Page Size, the number and gap between Columns, and the Margins between the active type area and the edges of the page. There is a Facing Pages option as in *QuarkXPress 6.5*.

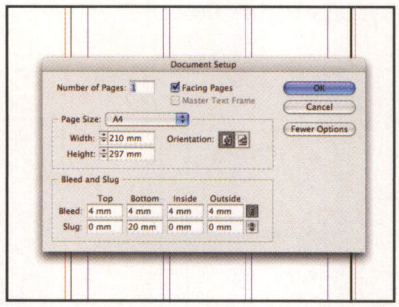


2 Click on the More Options button to expand the New Document dialog window. You can now add Bleed settings for objects that cross over the edges of the page, and for a Slug area in which you can put document information, output instructions or whatever.

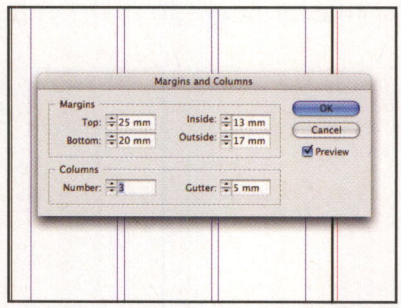


3 There are five types of grid lines (or 'guides'): page margins shown in pink, column guides in purple, bleed guides in red, the slug boundary in pale blue, and ruler guides (ad hoc guides dragged out from the rulers) which are shown in bright cyan except when selected.

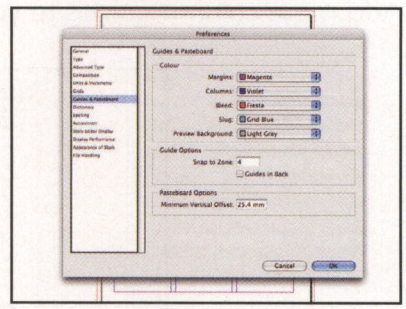




4 You can still easily change the page size and guide settings after creating a document. To amend the page size, bleed and slug settings, go to File>Document Setup. Note that the File> Document Presets feature can only be used for creating new documents.



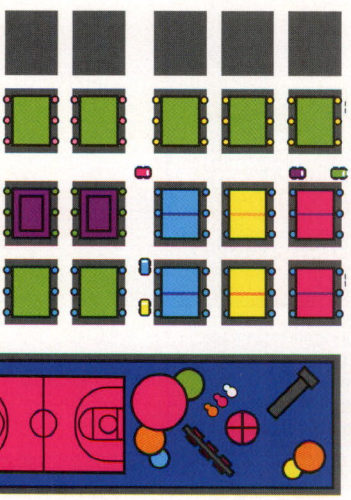
5 Unlike *QuarkXPress 6.5*, Adobe *InDesign CS2* enables you to change margin and column settings on individual pages and spreads rather than having to apply the settings globally through their master pages. Simply go to Layout>Margins and Columns to make the changes.

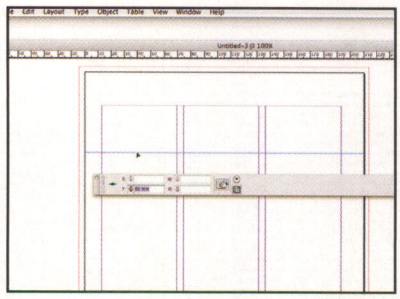


6 The various page guide colours given above can be customised. Go to Edit>Preferences> Guides & Pasteboard (Windows) or InDesign> Preferences>Guides & Pasteboard (Mac), and use the pop-ups to select alternative colours for Margins, Columns, Bleed and Slug.

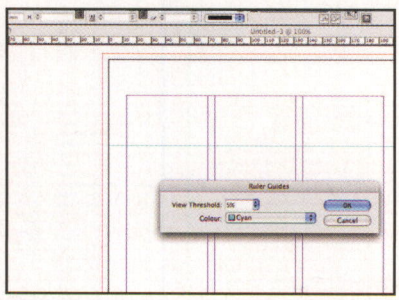
Part 2: Ruler guides

Manipulate snap-to ruler guides manually and automatically...

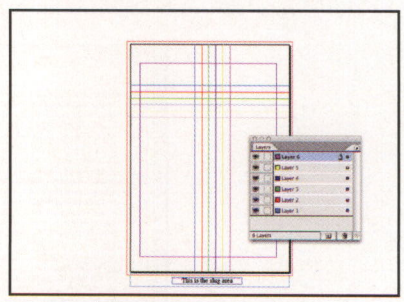




1 Unlike those in *QuarkXPress 6.5*, *InDesign*'s ruler guides are manipulated like other page objects. When a ruler guide is selected, use the Control palette to position it precisely, or even use the cursor keys to nudge it around. To remove a ruler guide, press the Delete or Backspace keys.

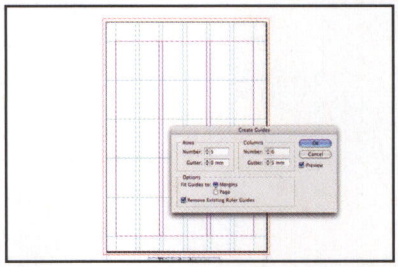


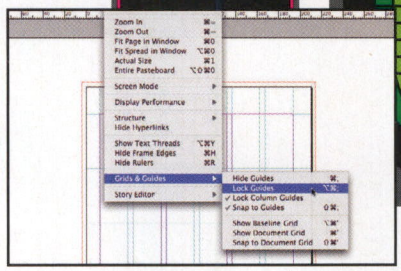
2 By default, ruler guides are shown in cyan except when selected. This colour can be changed by going to Layout>Ruler Guides and choosing an alternative colour from the pop-up. The View Threshold option hides the ruler guides when zooming out beyond the percentage given.

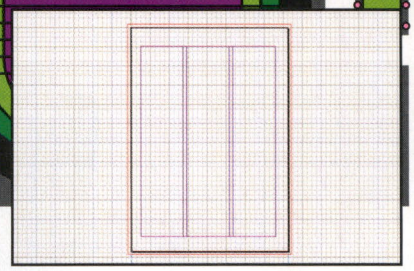


3 When you click on a ruler guide to select it, or Shift-click or drag a marquee to select multiple guides, they take on the colour of the layer they're in, just as page objects do. Ruler guides can be selectively locked and hidden by layer using the Layers palette.

Ruler guides continued...







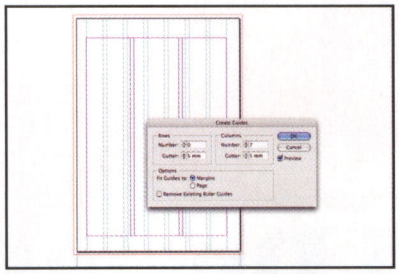
4 To add multiple ruler guides to a page at once in precise positions, go to Layout>Create Guides. The Create Guides dialog window enables you to add horizontal (Rows) and vertical (Columns) ruler guides, with the option of inserting a gutter space between them.

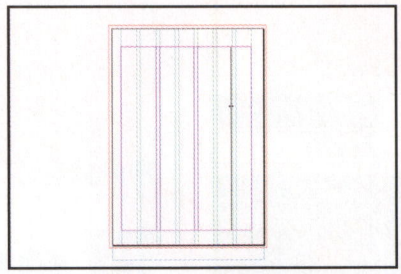
5 As well as locking guides by layer, you can lock all guides in a document by using the View>Grids & Guides>Lock Guides command. You can also lock specifically selected guides by right-clicking (Windows) or Ctrl-clicking (Mac) to call up the context menu, and choosing Lock Position.

6 Adobe *InDesign CS2* also provides an optional graph-paper-type background grid. To show it, go to View>Grids & Guides>Show Document Grid. The Grids & Guides sub-menu enables snapping to this grid too. Customise the Document Grid in Preferences>Grids.

Part 3: Custom columns

You can add more column guides to make your layouts flexible...





1 Unlike those in *QuarkXPress 6.5*, Adobe *InDesign CS2*'s column guides can be adjusted manually to asymmetrical widths and positions. Here's an example you can try: begin by going to Layout>Create Guides and add seven column guides with 5mm gutters within the margins.

2 Go to the View>Grids & Guides sub-menu and untick the Lock Column Guides option. Then simply drag each column guide to the left so that they snap to the alternate ruler guides you added earlier. This produces three columns plus a half-width gap on the right.

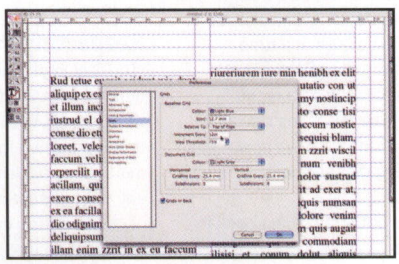
3 This gives you an idea of the custom column guides in practice. You may wish to delete the ruler guides you added because they may be unnecessarily distracting, while adding new ones manually for positioning eyebrows, folio lines and so on outside the active type area.

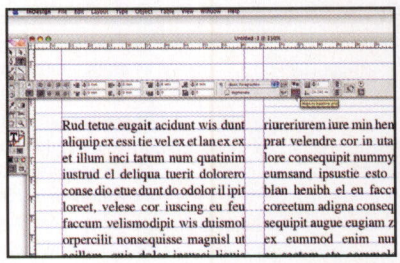
Part 4: Baseline grid

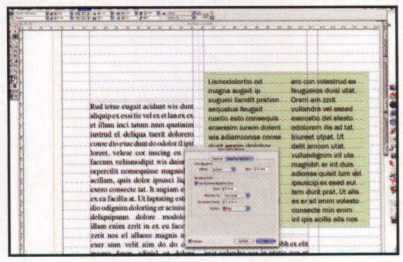
Finally, lock text baselines to an underlying leading grid...

Text frame baselines

Setting custom baseline grids for individual text frames in Adobe *InDesign CS2* is very handy for dealing with regular sidebars and boxouts that have different type styling from the body text, but they're fiddly to enable one by one. So save time by creating one or more Object Styles that contain custom baseline options, then apply them to any text frame with just one click.





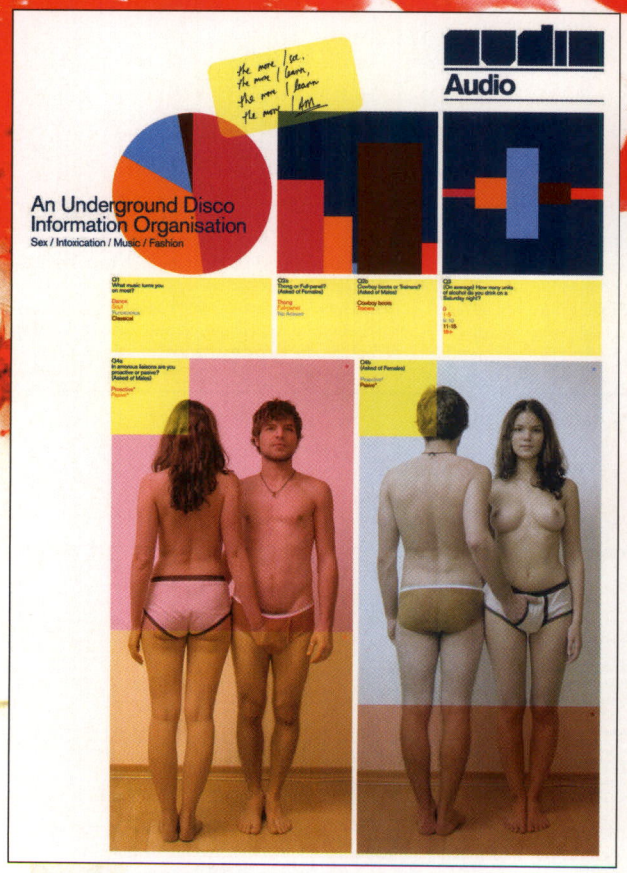


1 *InDesign CS2*'s baseline grid for aligning adjacent text columns works like *QuarkXPress 6.5*'s. The baseline increment (the leading height) is set in the Grids section of the program Preferences. Although *InDesign* may show the increment in mm, you can still enter the leading value in points.

2 Your text will ignore the baseline grid until you choose to align specific paragraphs to it. You can do this by selecting some paragraphs and clicking on the 'Align To Baseline Grid' button in the Control palette or Paragraph palette. You can also apply this option within Paragraph Styles.

3 In addition to the document-wide baseline grid, Adobe *InDesign CS2* supports custom baseline grids for individual text frames. To enable this for a selected text frame, go to Object>Text Frame Options, click on the Baseline Options tab and tick Use Custom Baseline Grid. cap

Left: "This was a great special packaging project we did for the University of Brighton's Fine Art students," Ed tells us. "We created this screen-printed corrugated cardboard slipcase to house 32 different artists' postcards."



One of the many posters created for Brighton nightclub Audio. "Our concept for this year's promotional material is based on graphically representing the results of customer questionnaires handed out at the end of the night," Ed tells us.

Profile

[w] www.red-design.co.uk

Red Design

The successful Brighton-based firm lays down some print guidelines and reminds you: collaboration's what you need...

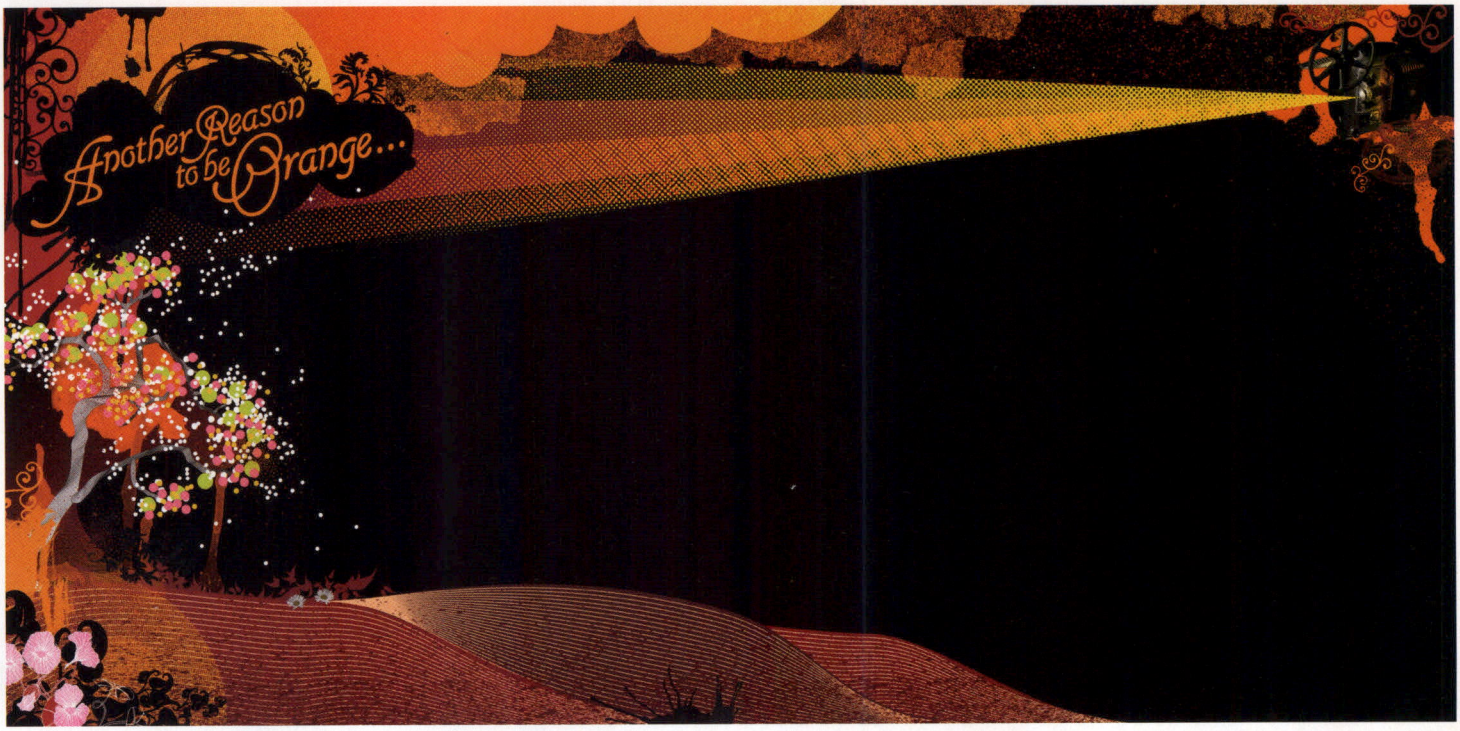
"The use of grids has never been more important for me," comments a clued-up Ed Templeton, Creative Director and Founder of successful Brighton agency Red Design. "I went to college at a time when David Carson, Vaughan Oliver et al were my main influence, and as a result I thought about grids in terms of restriction and constraints and didn't want to know. I have been remedying that and re-educating myself ever since!"

Ed is a man who's not afraid to go back to basics – and the use of grids is one of the things which makes this man tick and his company so successful. Although his influences, like many graduates even today, revolve around the experimental design of the nineties, things have changed. In order to communicate an idea to its full potential a few rules, in Ed's opinion, must be adhered to when producing any piece of print-based design.

Respecting the rules

"The first is planning," Ed states "Have a clear idea of what the end product will be – what format, what function, what audience, how it's printed, how many colours, what materials will be used, and so on – before you start designing."

Wise words indeed – how many of you have rushed into a job only to have to start from the beginning when made aware of a certain factor, be it client, audience or even a print process you weren't aware of. "The second is precision," continues Ed. "Make sure you design with the exact page size and print capabilities in mind. Even the most



"Make sure you design with the exact page size and print capabilities in mind"

Clockwise from top:
An aborted billboard design for a large telecomms company. "It still makes regular appearances in our portfolio because we were so pleased with the results," says Ed.

A still from a video Red produced and directed with Sam Bannister for Red Records' debut signing – Lucky Jim.

An abstract interpretation of the breaks-driven music created by London duo Jumbonics, for their latest album sleeve.

Left: "This is one from a series of typographic illustrations for a range of T-shirts to be sold on Red's forthcoming online shop – Red-irect," Ed explains. "Our aim was to emphasise the poetic beauty in the names of some of the UK's most notorious estates."

Below: The latest album cover for the ever prolific Quantic, this time with his Soul Orchestra. "We have a great working relationship with Quantic, this being the sixth album we've designed for him," comments Ed.

Above: Red art-directed, designed and illustrated the recent album and single campaign for West Country band Thirteen Senses.

Right: Red created a series of screen prints for Fatboy Slim's recent album, *Palookaville*, referencing surf posters and psychedelic soft-porn from the 60s.

freeform design looks bad when cropped unexpectedly or comes out at a low resolution."

Then there's creativity. "The tactile quality of print design is its unique selling point. If you take advantage of that with paper, print and finishing techniques, you really get the most out of it." By now we've started to realise that Ed is as efficient as he is creative – the idea being if you stand by a certain set of guidelines, you can focus your efforts away from the workflow in order to produce the best possible creative work.

He continues: "Finally, there's thoroughness. Completing the visual look of a piece of design is only one stage. Being thorough in the setting up of your documents to begin with, the checklist process after the design stage and the preparation of documents to print is imperative."

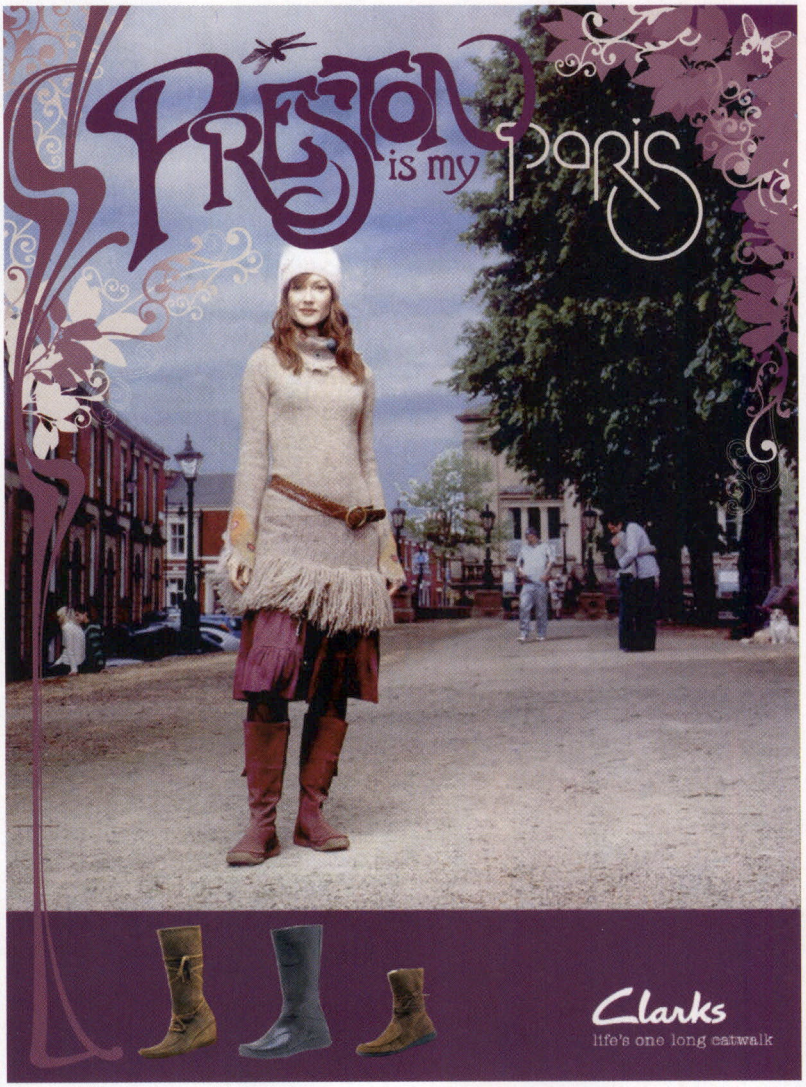
> "If you can find someone who is better than you... then collaborate"

Perfect project

Ed divulges Red's working practices further, in what proves to be an insightful and in turn incredibly useful look into the day-to-day runnings of a successful print design firm. "An ideal project would go like this," he reveals. "I would meet with the client to discuss the commission and receive the brief. We would then have a team meeting at Red where I'd deliver the brief and discuss the project. From this point we work out who is to be assigned to work on the project, and a project plan is written."

Ed continues: "Having had time to digest the brief, the team working on the project will have a brainstorm meeting to generate ideas, and those ideas will then be sketched out ready to deliver to the client in a first design meeting. There may be several stages of design meetings with a client with us responding to the points raised in between until the final solution is reached. We would then have a sign-off meeting after which we would deliver the project in whichever format is applicable."

While it's true that many of Red's clients are in the music industry – McFly, Christian Vogal, Fat Boy Slim and David Gray have all had Red's design prowess grace their single and album covers – the company is steadily gaining momentum in other areas. A magnificent campaign for Clarks mixed fashion photography with sublime typography and confirms the agency's ability to deliver a message in the most stylish of



Working closely with ad agency St Lukes (profiled in issue 69 of *Computer Arts Projects*), Red's typographic illustrations delivered Clarks Shoes aspirational message in their recent press, poster and TV campaigns.

ways, while a slick video for up-and-coming harmonic duo Lucky Jim sees Red becoming more of a multi-disciplined design firm. It's even designed a textile pattern for Liberty. Ed confirms: "The work we do straddles many disciplines. Our name was made as designers for print, but our skills have grown to include design for the web and motion graphics for TV. So we are increasingly offering a full service to our clients."

Collaboration

Ed stresses that with any project it's about finding the right person for the job. "I'm a firm believer in collaboration. My philosophy is that if you can find someone who is better than you at a certain aspect of a project, and the budget will allow their inclusion, then collaborate. We work with photographers, illustrators, animators, programmers, and sometimes other designers if we believe they will add to the project. I used to have a do-it-yourself attitude to design, but learnt from experience that longevity of work is all about the end product and not necessarily the process, which is when I set aside my pretensions of being a photographer!"

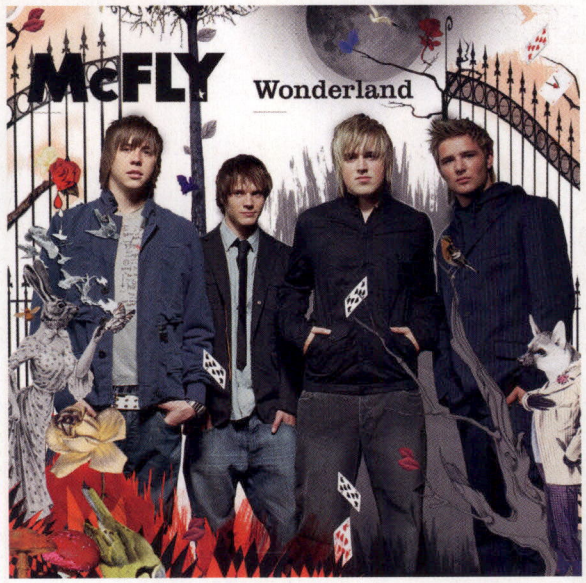
When asked for advice for anyone wanting to start up their own design firm, like Ed did in 1996, he offers some valuable advice. "It's not as scary as it seems, but be prepared to spend a fair amount of time not designing. There's a lot of other things that need to be done, so you have to be excited by the bigger picture." He continues: "Don't make the same mistake I made of ignoring things like business and marketing plans. They can seem scary, but they make you fine-tune your thinking about what you want to achieve from the business." ca-p

McFly grows up – the Red way

"We were invited to pitch before Christmas, by Island Product Manager Sarah Boorman, with a brief of producing a more mature look and feel for McFly," comments Ed on the company's latest music industry venture. He tells us more about securing the commission: "We got through to a second stage, where we developed one of our proposed directions a little further, and after a bit more development we were appointed. Even though McFly is a big-selling act, Island is working to a keen budget, so some tough negotiation was required to bring together the quality of creatives we suggested together within budget. We began the pitch in January this year, although the main part of the work didn't begin until May when we art directed the photoshoot. The first single and album artwork was produced in a three-week period at the end of July."

Red devised the look and feel of the campaign, art directed the photoshoot with Hamish Brown, and worked closely with illustrator Sarah Howell. "Our knowledge of the contemporary creative scene and our art-direction abilities really shaped the visual output," Ed tells us. It's a prime example of finding the right people for the job and bringing everything together nicely – something Red is obviously very good at.

"We had a very short timescale to work within, so our ability to oversee, produce and deliver this quality of work to very tight deadlines was crucial. And finally, our ability to be flexible was important. With the band, management and record company's input, the project took a few twists and turns along the way, so we had to be able to accommodate them while still retaining the integrity of the design."



Red Design's brief to depict McFly in a more mature light was realised by collaboration and a wide knowledge of the contemporary graphic art scene.

happens is

Shouldn't at Red Bull? Lambrini Jam

story by **Rhys Coren**
photos by **Laid** (uncredited) and **Benson**

ridebm

what did you do last weekend?

union trails tour
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Feature

Magazine design

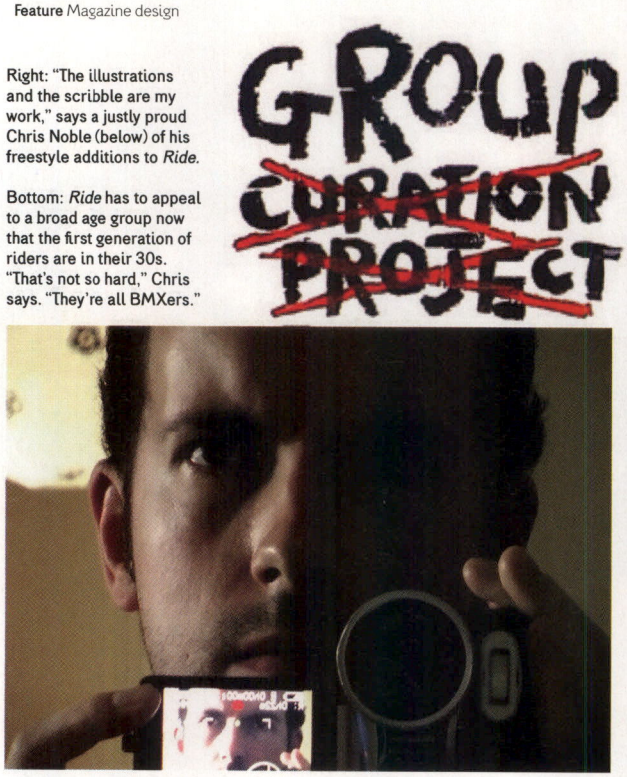
One of the most populist areas of design, magazines offer endless opportunities for the refinement of a publicly understood graphical language…

The first bite is with the eye. This old chef's maxim could also be applied to a magazine; the success of which is as much a matter of design as it is content. "At the end of the day, it's only a good cover if it sells, simple as that," says *GQ*'s Paul Solomons ([w] www.gqmagazine.co.uk). The same can be said of the entire magazine. That puts pressure on designers to get things just right, and this in turn leads to a search for magical formulas which always work. Well, there's good news and bad news about successful magazine design — we'll start with the bad.

Magazines aren't always glamorous, even for the likes of Geoff Waring, Art Director for the launch of Condé Nast's latest lifestyle title *Easy Living* ([w] www.condenast.co.uk). Geoff, formerly of *Glamour*, *Australian Vogue* and *Elle*, has cool roots: "I did a year's art-room assisting on *Home and Freezer Digest* after my Foundation course at Middlesex Poly." It's all good experience and certainly hasn't done his career any harm. Paul Solomons, Art Director on *GQ*, fully endorses this policy: "There are very few jobs at the top level," reasons Paul, "so don't be put off applying for smaller, less popular mags." By its

Right: "The illustrations and the scribble are my work," says a justly proud Chris Noble (below) of his freestyle additions to *Ride*.

Bottom: *Ride* has to appeal to a broad age group now that the first generation of riders are in their 30s. "That's not so hard," Chris says. "They're all BMXers."



very nature magazine design is a competitive business: you don't get too many second chances. "It's hard work," adds Paul, "You need to develop technical skills and build up the speed of your thought."

Of course, you can go for the *coup de main* and set up your own style bible without asking permission, as Sally and Sarah Edwards did with *BLAG* magazine (**[w]** www.blagmagazine.com). Sally elaborates: "I was studying graphic design, and Sarah was studying fashion." A love affair with magazines convinced the twins to produce their own. "Sarah always loved photography, so she took care of that aspect. We both run the show."

The final category for entrants to the magazine design stakes falls under the heading 'other'. Art Director Chris Noble of *Ride* (**[w]** www.4130.com) got into magazine design "by accident." Given that he works for a BMX title, that could have led to serious injury but "I grew up in BMX so I'm pretty much doing what I'd want to see in a BMX magazine," he says.

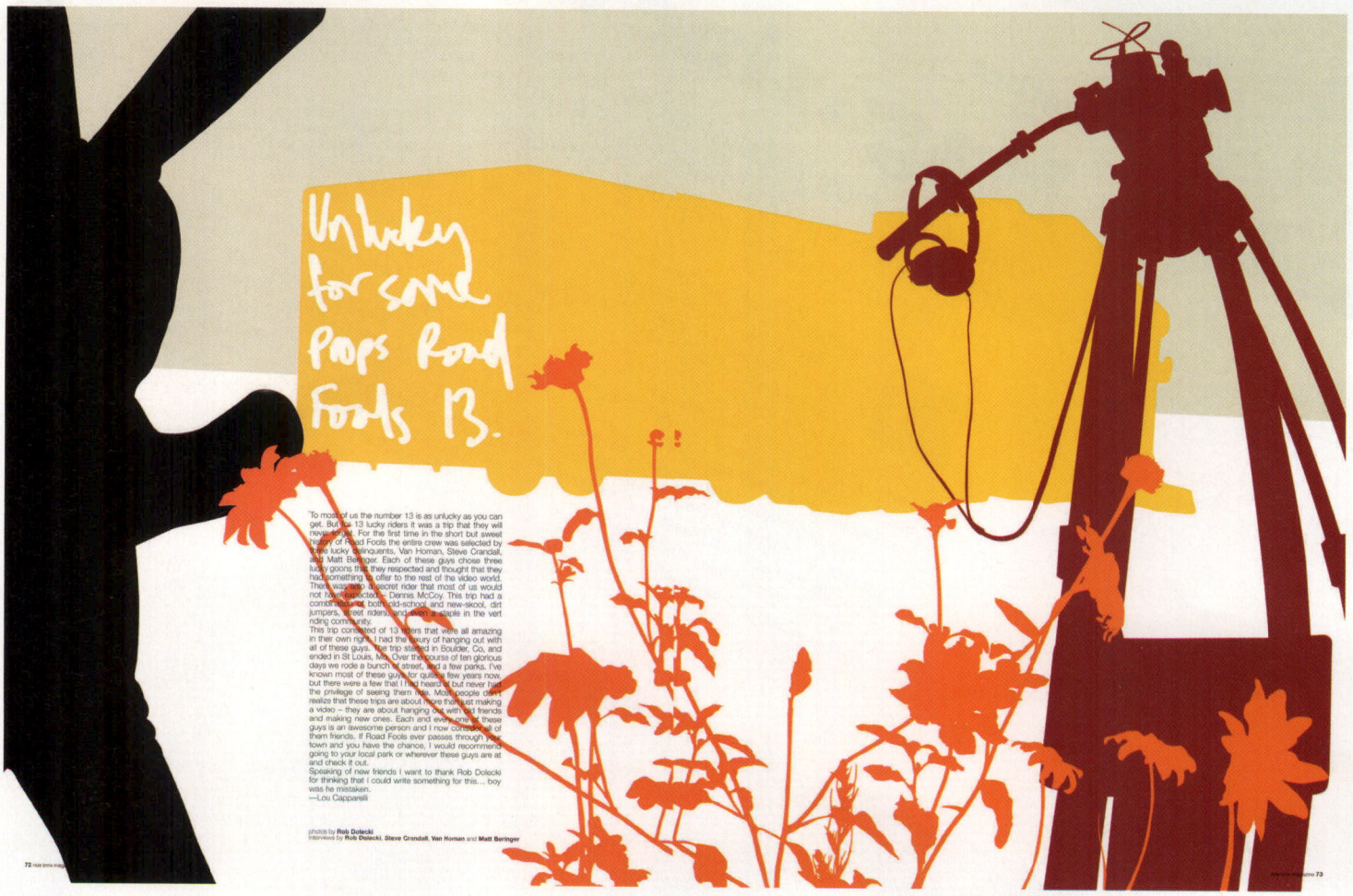
When Chris asks, "Aren't grids those things that stop cows escaping from fields when the gate's open?" he gives some inkling of how respect for the grid starts to break down as familiarity grows. Despite this, he points out that designers need a head for figures: "It relates to proportions on the page." This is what the grid is all about so it seems we're getting a mixed message.

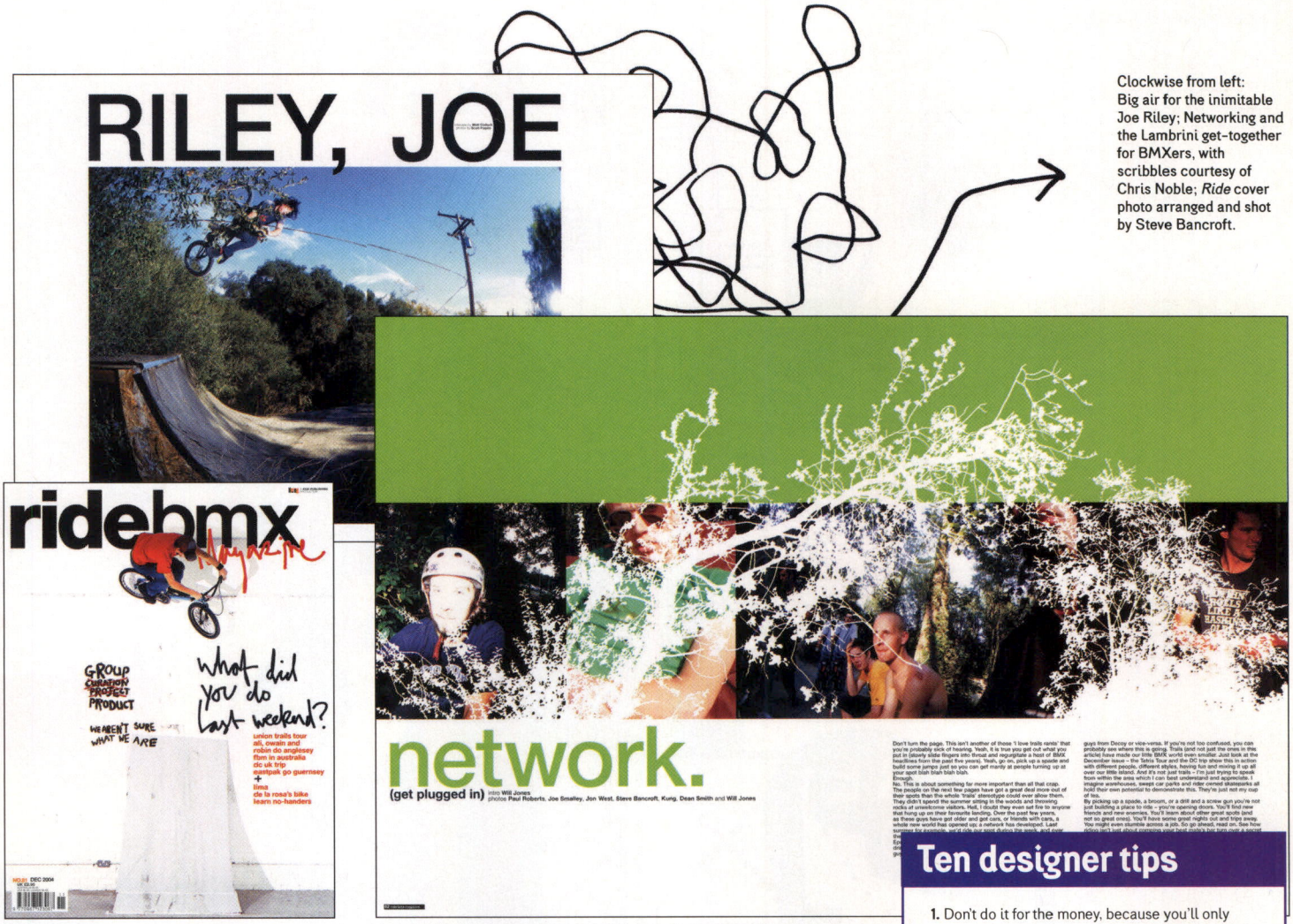
Structured layouts

"Grids and structures are vital in a magazine like ours," says Paul Solomons, "because of the amount of copy and pictures on each page." The challenge with a title such as *GQ*, which covers so much ground, is to develop a cohesive whole without compromising its parts. "The mag should look visually pleasing without being obviously designed, if that makes sense."

So a title relies on its basic grid to deliver cohesion, but even Paul is willing to sacrifice the grid as soon as something better comes along. "In fact," he says, "some of the best layouts come from taking no notice at all of grids." And Geoff will tell you the same: "I never spend too long worrying about grids."

Grids must be understood but kept to a minimum; it's unavoidable that they'll lead


Unlucky for some Pops Road Fools B.
To most of us the number 13 is as unlucky as you can get. But the 13 lucky riders it was a trip that they will never forget. For the first time in the short but sweet history of Road Fools the entire crew was selected by three lucky delinquents, Van Homan, Steve Crandall, and Matt Beringer. Each of these guys chose three lucky goons that they respected and thought that they had something to offer to the rest of the video world. There was also a secret rider that most of us would not have expected – Dennis McCoy. This trip had a combination of, both old-school and new-skool, dirt jumpers, street riders and even a couple in the vert riding community.
This trip consisted of 13 riders that were all amazing in their own right. I had the luxury of hanging out with all of these guys. The trip started in Boulder, Co, and ended in St Louis, Mo. Over the course of ten glorious days we rode a bunch of street, and a few parks. I've known most of these guys for quite a few years now, but there were a few that I had heard of but never had the privilege of seeing them ride. Most people don't realize that these trips are about more than just making a video – they are about hanging out with old friends and making new ones. Each and every one of these guys is an awesome person and I now consider all of them friends. If Road Fools ever passes through your town and you have the chance, I would recommend going to your local park or wherever these guys are at and check it out.
Speaking of new friends I want to thank Rob Dolecki for thinking that I could write something for this... boy was he mistaken.
—Lou Capparelli
photos by Rob Dolecki
interviews by Rob Dolecki, Steve Crandall, Van Homan and Matt Beringer
72
73


RILEY, JOE
ridebmx
GROUP CHARITY PROJECT PRODUCT
WE AREN'T SURE WHAT WE ARE
what did you do last weekend?
union trails tour
ali, owain and robin do anglesey
tom in australia
dc uk trip
eastpak go guernsey
+
lima
cle la rosa's bike
learn no-handers
network.
(get plugged in)
Ten designer tips
1. Don't do it for the money, because you'll only be disappointed.
2. The world of magazine publishing is relatively small, so it doesn't pay to upset too many people.
3. Keep it clean and simple; don't use too many type families. New designers have a tendency to over-design.
4. Develop a feeling for the geometry of the page and a propensity for picking holes in all things relating to style.
5. Work on getting a greater understanding of the art of photography.
6. Certain technical skills, like *Illustrator*, are always in short supply.
7. The most important thing is good communicational skills. If you're lucky, you'll be working with a team of very good journalists and designers.
8. Get as much experience as possible of the mechanical printing process – this could one day save lives.
9. Don't be too precious – the magazine that sells is generally accepted to be the best magazine.
10. Once you get an understanding of the 'rules', it becomes about bending them.
I did it again. I drank too much, forgot everything, and lowered people's opinions of myself. What is the point of me going out to parties and discothèques? All that happens is I go that little bit too far,
Shouldn't you be at Red Bull?
Lambrini Jam

Clockwise from left: Big air for the inimitable Joe Riley; Networking and the Lambrini get-together for BMXers, with scribbles courtesy of Chris Noble; *Ride* cover photo arranged and shot by Steve Bancroft.

.SIT
EPS
JPEG
GIF

Follow our guide to designing market-leading magazine grids quickly and easily in *InDesign*...

The key to successful magazine design is a great grid structure, no question. Take a look at any magazine on the newsstand and, however contemporary, unusual or even chaotic the design may seem on the surface, underlying it will be a predetermined grid that has been carefully designed and thought-out, often way before decisions on images or typography have been made.

Over the next few pages, we look at basic grid structures and show you some examples of how this has been used recently to great success. You'll see that by starting with a basic grid you can create many other flexible solutions, and we offer some tips and advice on making grid-building easier.

Later in the tutorial we take a more practical approach to grid building, exploring some of the new features in *InDesign CS2* which can make the process of building, adapting and developing your grids much easier.

Expertise provided by Dylan Channon. Dylan is a Senior Art Editor at Future Publishing and has over ten years' experience in magazine design. **[w]** www.futurenet.com

The components needed to complete this tutorial can be found on the *Computer Arts Projects* CD77 in the Software\Tutorials\Tutorial files\Tutorial files\All\Mag design folder.

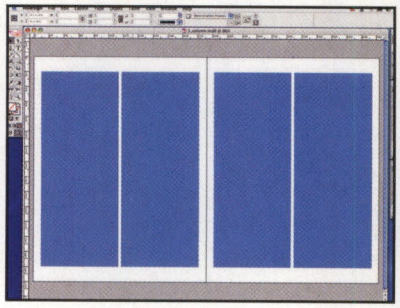
[illustration] Happypets **[w]** www.happypets.ch

Part 1: Basic grid examples

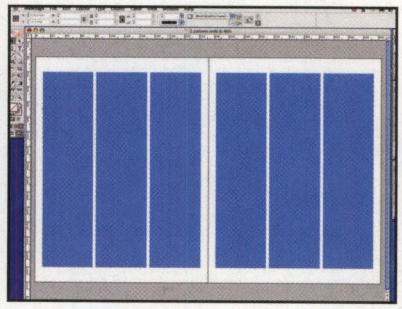
Don't overcomplicate your grids – sometimes basic is beautiful...

Finding inspiration

When it comes to grid construction, there's no harm in finding an existing grid that works and copying it. Obviously you're on shaky legal ground if you copy the design as well, but the underlying grid structure is certainly up for grabs. Simply look out for magazines that accommodate similar page elements to your intended publication.

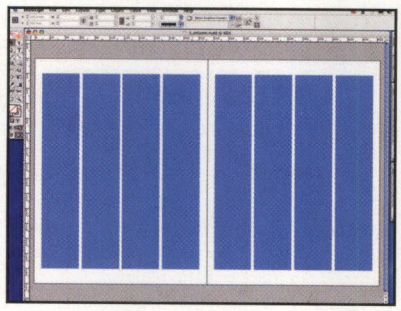


1 Let's start with the most basic, and most rarely seen, example: the two-column grid. This grid is fine for most books, but a magazine's wider format means that on a two-column grid the measure (the width of the individual column of text) would be too long, making the copy hard to read.



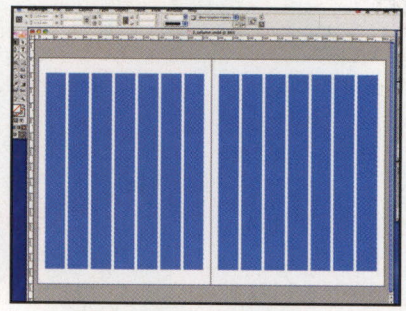
2 A three-column grid is a popular solution, and suitable for many publications, even those wider than A4. The measure is easy to read and pictures running over the width of a single column work well. This construction is often seen in features that don't need to accommodate complicated page furniture.

3 You can see the basic three-column grid put to good use in this spread from *GQ* magazine. The yellow boxout treatment sits on top of the underlying grid structure and is a good example of how you can accommodate an interesting design without the need for a complex grid.



4 Four-column grids in magazines can look awkward: the column measure can be slightly too short for comfortable reading (particularly for narrow A4 publications) and unlike the three-column solutions, pictures running over a single column can be slightly too small.

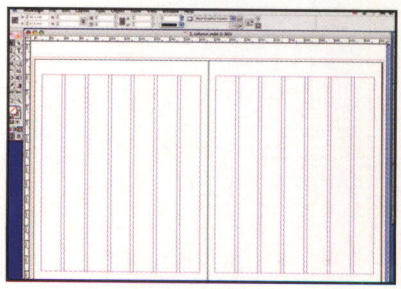
5 This example from *Q* shows a four-column treatment that also accommodates a boxout in the far-right column. With a small column width and larger gutters, the column measure is short and hard to read. Interestingly, a recent redesign has ditched the four columns in favour of three.



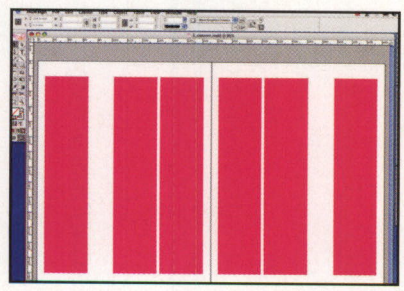
6 A five-, six- or even seven-column grid would appear to be completely unsuitable, as you'd think it would suffer more than ever from the problems encountered with four columns. However, in the next section we'll look at how these grids are perhaps the most useful of all, with a little adaptation.

Part 2: Creating flexible grids

The key to a successful magazine grid is finding a flexible solution...



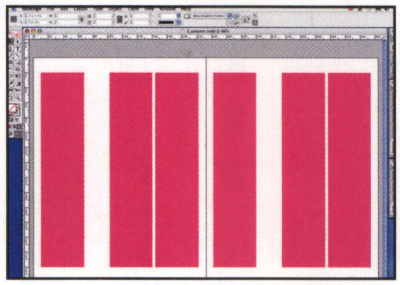
1 As we've already said, the idea of a seven-column grid sounds crazy, but remember that a grid is simply an invisible template on top of which you arrange your page furniture. We show you just how flexible a seven-column construction can be in the next few examples.



2 Each of the seven columns is too narrow to use on its own, so here we've run our text over two columns, ultimately creating three columns of text. This could be achieved using a three-column structure, but what this does is leave a single column unfilled, known as a 'bastard' column.

3 Bastard columns can be incredibly useful for containing page furniture, creating sidebars and also just producing a flexible grid construction. Here, we can see how the bastard column has been put to interesting use as an area for a mini boxout.

Creating flexible grids continued...



4 There is no rule that says a bastard column has to be in a fixed position either. In these two examples, the bastard column moves, depending on whether the page is a left or right facing, so already we have created a flexible grid from one underlying structure.

5 An important thing to take into consideration when using a bastard column is what you plan to put in it. If, as in this example, the column is empty and used purely to create white space, its width is not really an issue, and is based more on aesthetics than anything else.

6 If the bastard column is holding page furniture, make sure it's wide enough. For example, if your column needs to take text, make sure that it's wide enough to accommodate your point size comfortably and doesn't create too short a measure. In this example, a smaller typeface has been used to alleviate the problem.

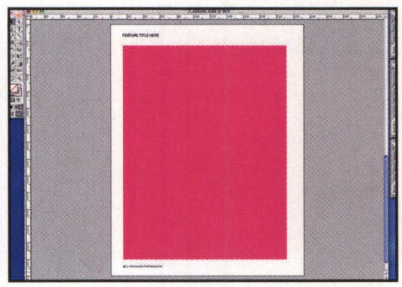
Part 3: Other grid considerations

Now we've talked columns, let's look at some other things to bear in mind, such as margins and gutters...

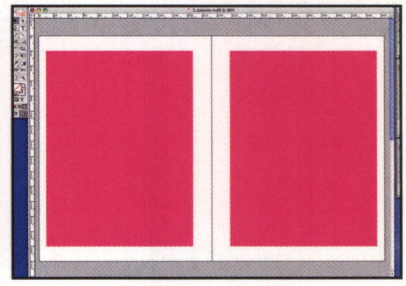
Printing problems

As well as having creative decisions to make when designing a grid, you need to take into account some technical considerations. Speak to your printer about the margin widths and gutter allowances you're intending to use in your publication. If there are any potential printing or binding problems, you can rectify them before committing to your final creative solution.

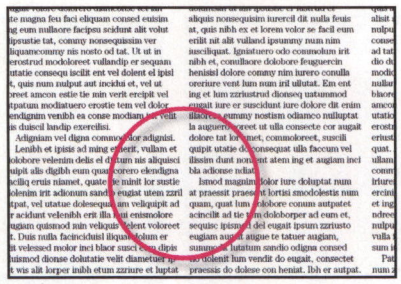
1 Grids aren't all about columns: there are a few other things that you need to get right to create a successful grid structure. Many will be based on the size and type of your publication, but here are a few basics that apply to any magazine.



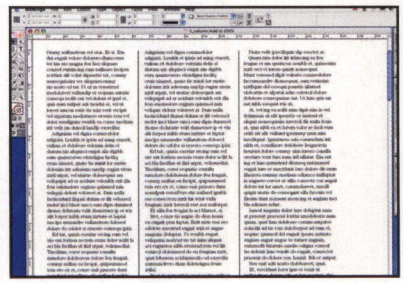
2 Page margins are a very important thing to get right from the start – rarely will a magazine have uniform margins on all edges. In this example, a larger margin has been left at the top and bottom to accommodate a page flag at the top, and a folio at the foot.



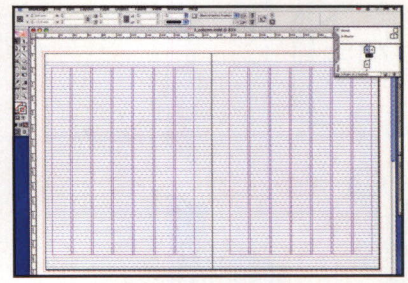
3 This double-page spread is typical of the margins you would see on a publication that is perfect bound: wider margins on the inner edges allow for 'creep' when the publication is bound. Creep is the effect where page items disappear further into the spine in the middle of sections, so wider inner margins help reduce this effect.



4 The other thing to consider is the gutter width, the term that refers to the narrow space between each column. This can have a dramatic effect on how your copy reads: too small a gutter and, as in this example, your readers may jump from one column straight into the next.



5 Here is another common gutter solution and one that needs some careful experimentation. The addition of the rule aids reading, but requires a much wider gutter width overall, subsequently reducing each columns width. Experiment to find a happy medium.

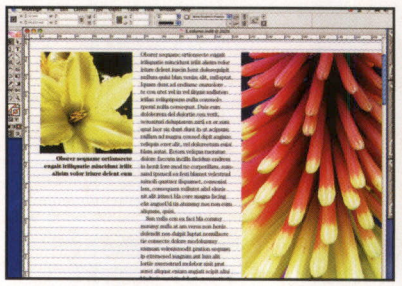


6 Another important thing to consider is your publication's baseline grid. This is essential for making sure you create consistent layouts. The baseline grid is a set of invisible horizontal lines that run across your spreads – they represent the distance between the baselines of your body copy.

Other grid considerations continued...

Page guides

InDesign page guides can be manipulated just like any other page item – think of them as non-printing objects. You can use the Align tool on page guides to create ultra accurate layouts. Simply highlight the guides you want to manipulate and use the Align palette as you would with any other page item.



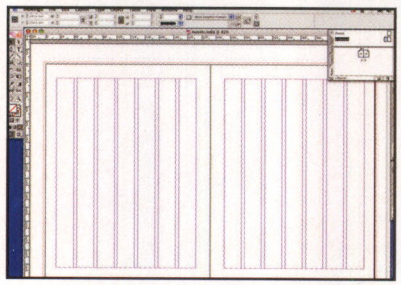
7 There are no hard and fast rules when it comes to setting a baseline grid, because it will be based entirely on your choice of body copy size and leading, and that is obviously specific to each publication. Once established, the baseline can be used to align other page items, such as captions, to create tight layouts.

8 An excellent tip when creating a baseline grid is to set a grid that is half the width of your body copy baseline, in effect giving you an extra grid line between each line of type. This is a great method of giving you even more precise control over your layouts.

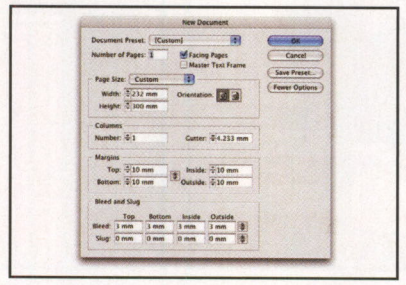
9 The final thing to do with your basic grid is to get stuff on it and see how it works. Creating invisible columns and grid lines is fine, but you won't know how successful your grid is, or isn't, until you actually use it. Experiment to make sure your grid can contain your page furniture and typography before committing to it.

Part 4: Putting it into practice

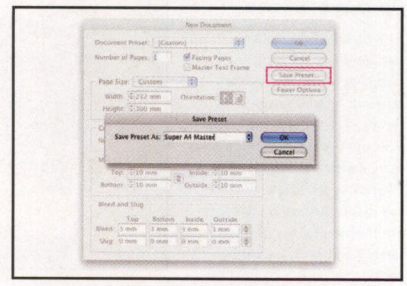
You've read all the theory, now find out how *InDesign* can help you out...



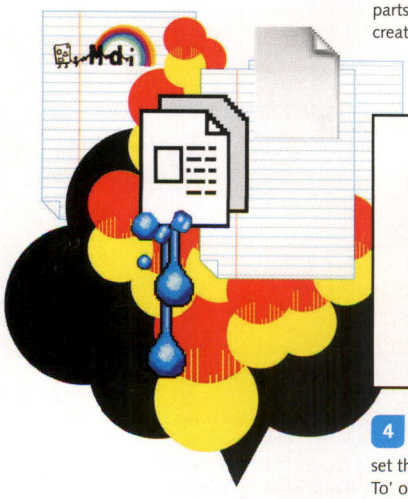
1 Here we see an overview of a basic grid created in *InDesign CS2*. The latest DTP software from Adobe offers loads of great ways of creating flexible grids, and even automates certain parts of the process for you. Let's walk you through creating a basic construction.

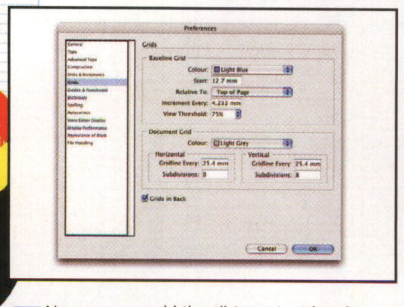


2 You have to make decisions on the basics of your grid from the moment you create a new page in *InDesign*. Choosing File>New...>Document brings up the New Document dialog box. Here you can decide on a few fundamental things such as page size, margins and columns, but these can all be changed later if necessary.

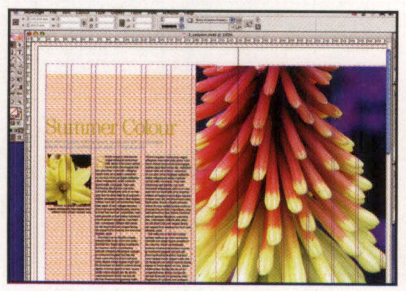


3 If you want to save time later when creating variants on your basic grid, click Save Preset and give your grid a name. When you create a new document in future, your preset will appear in the pull-down list at the top of the dialogue box.





4 Now you can add the all-important baseline grid. Choose InDesign>Preferences>Grids, and set the increments, colour, and so on. The 'Relative To' option enables you to choose whether the grid starts at your top margin, or the top of the page – top of margin makes for a neater looking grid.

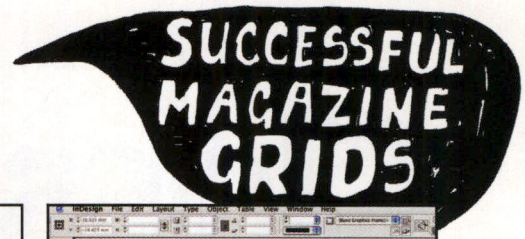


5 View Threshold is a clever innovation that helps if you have a very narrow baseline grid. The default 75 per cent means that if you're viewing the page at a larger magnification than this, the grid disappears. The value of this is demonstrated above; without this feature, the page is unworkable.

6 The other option here is to create a document grid. This isn't a particularly useful replacement for the baseline grid, because it creates a graph-like grid all over your page. However, this could be handy for very geometric layouts such as a calendars or diary pages.

Part 5: Managing your grids

Here are a few more ways in which you can edit and develop your grids...

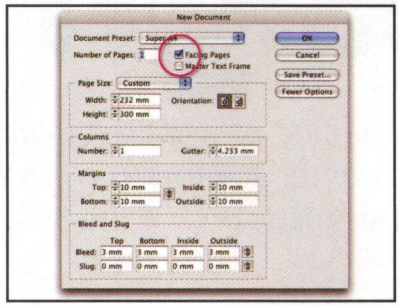


Using libraries

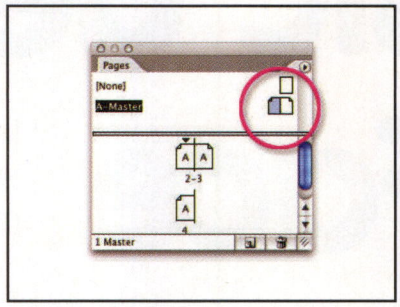
As well as using master pages to store your grid structure, you can store complex sets of page guides in *InDesign* libraries. Simply add the page guides to your page using your preferred method, highlight them, create a new *InDesign* library (File>New>Library) and choose Add Item. Simply highlight the library item and choose Place Items to apply it to a blank page.

Locking layers

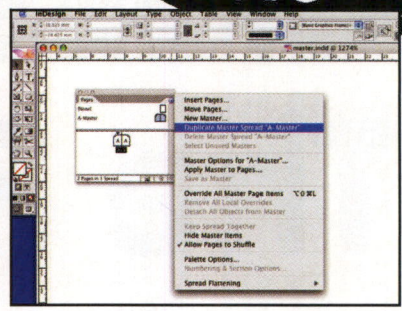
For cleaner grids and layouts, why not put all your ruler guides on their own layer? You can then take advantage of *InDesign's* layer features, such as locking or hiding the guides on the individual layer. This will prevent you from accidentally repositioning ruler guides when you're moving other page items.



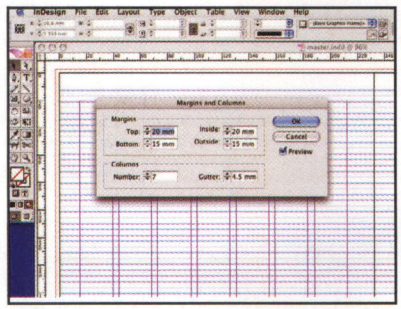
1 By default, *InDesign* works on the facing pages principle, where odd numbered pages are right facing. If you check the Facing Pages option in the New Document dialog box, *InDesign* will flip your inner and outer margin widths depending on how you number your pages, removing the need for separate left- and right-hand grid constructions.



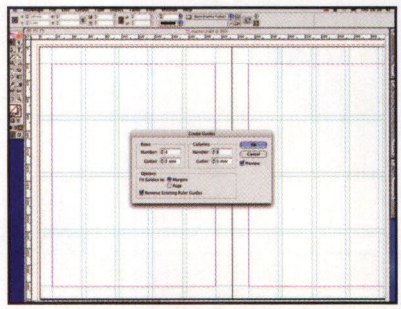
2 An important thing to bear in mind is that any fundamental changes you make to your grid must be made on the master page rather than the document. This way, any changes will apply globally rather than just to the individual document. Make sure you're working on the master page by clicking the master in the top of the Pages palette.



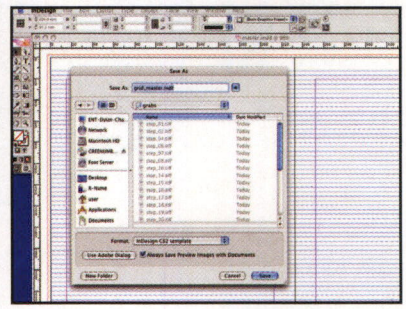
3 If you want to create a variant on your initial grid, the easiest way is to right-click the master page in the Pages palette and choose 'Duplicate Master Spread'. This means you can create another different master page and grid structure to use within the same document.



4 There are plenty of ways to edit your grids. You can change the initial values you set when you created the page by choosing Layout>Margin Guides. *InDesign* also enables you to select and drag column gutters manually onto the page – you'll need a steady hand to keep it accurate though.



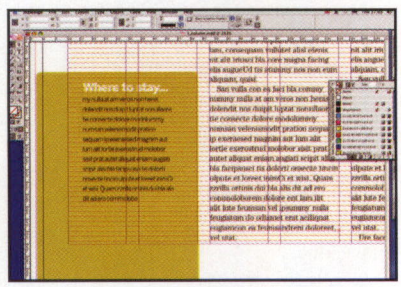
5 Another way of editing your grid is by using manually added ruler guides. You can add these in the traditional way, but a more accurate and quicker method is to choose Layout>Create Guides. Multiple guides can now be used with greater accuracy.



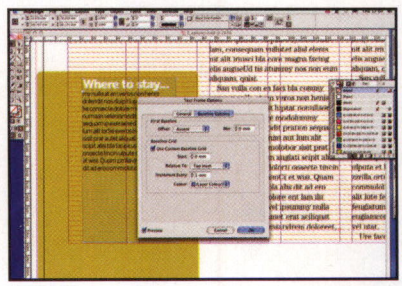
6 Now for some worthwhile advice: housekeeping is the key to good grids. Make sure that you always have a back-up of your grids and where possible don't adapt your master pages for the sake of it – this will avoid 'drift', where over a period of time your grids will become loose.

Part 6: More power to your grids

With frame-level baseline grids you can take grid-building even further...



1 One of the age-old problems with traditional baseline grids was that if you used copy on your page that didn't suit the set grid (such as in boxouts or sidebars), you had to release it from the baseline. In this example, setting the box copy to the main baseline is inappropriate.



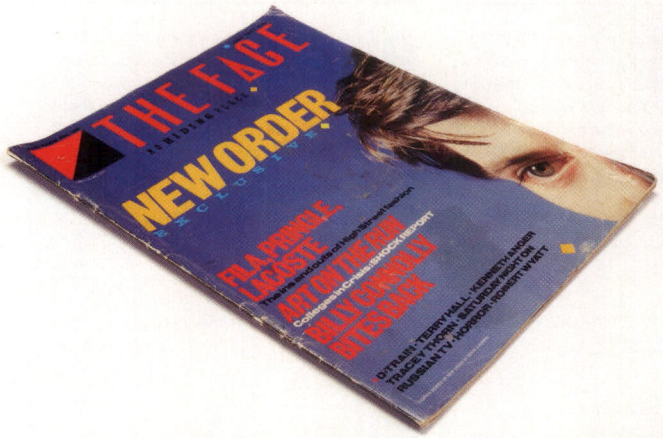
2 *InDesign CS2* now enables you to set a different baseline for any individual text frame. Highlight the relevant text frame and choose Object>Text Frame Options and click the Baseline Options tab. Now you have the same options as you do for the main page, except they only apply to the text frame.

3 Here is the result. You have all the benefits of using a baseline grid, but aren't constrained by the preset you've used for the main page. You can set individual baselines for as many text frames as you like, which means you won't have to adapt your main grid to accommodate unusual page furniture. ca-p

Classic design #1

The Face

In the first of five classic print designs, we come face to face with the iconic music magazine of the 80s…


THE FACE
NEW ORDER
PIL A PRIMROSE LEGASTE
ART OF THE FILM
BILLY CHILDISH
BITS BACK
DT BABE · TERRY HALL · KENNETH NOR
TRACEY THORN · SECURITY MISTOR
RUSSIAN TV · HORROR · ROBERT WYATT

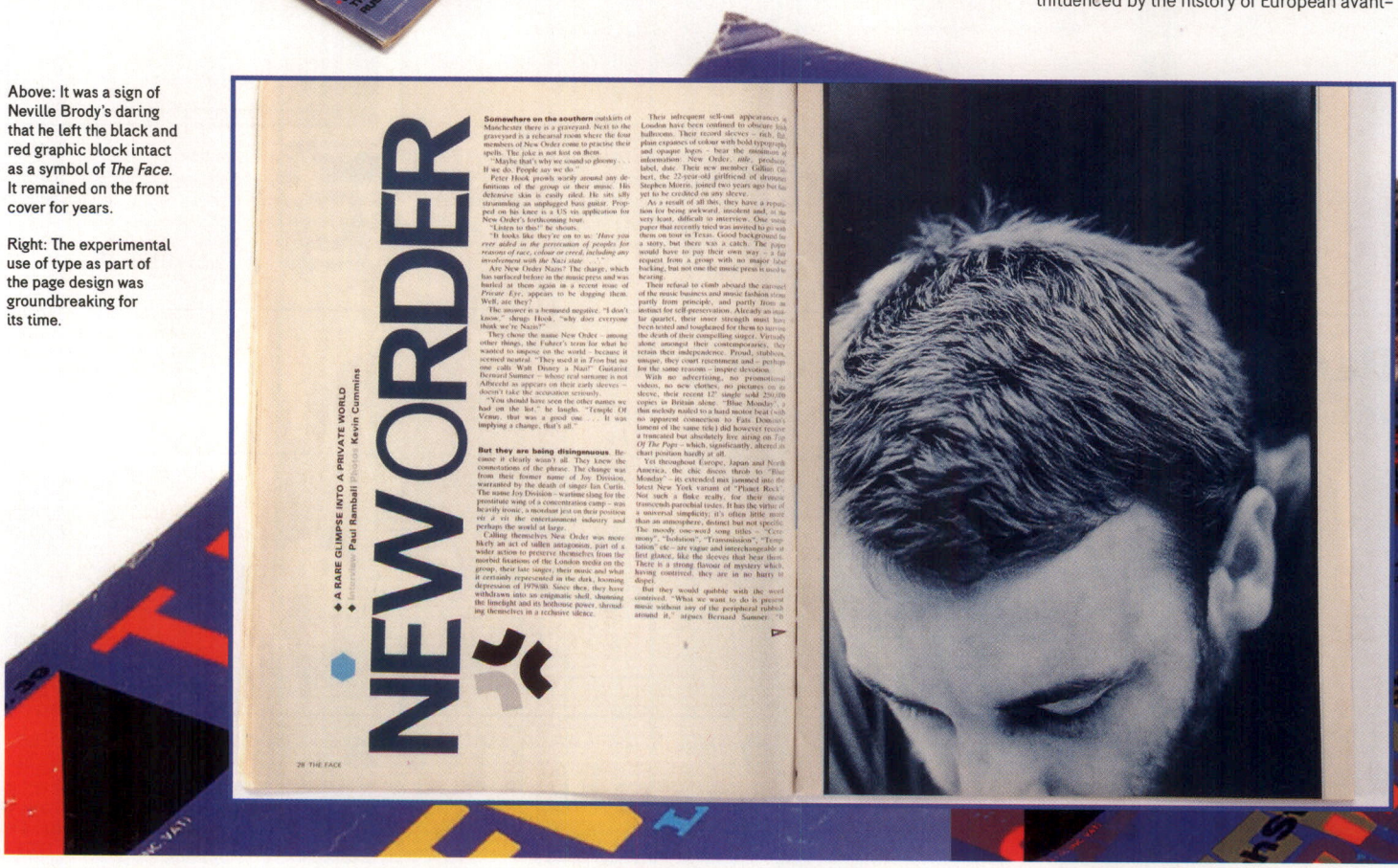
Above: It was a sign of Neville Brody's daring that he left the black and red graphic block intact as a symbol of *The Face*. It remained on the front cover for years.

Right: The experimental use of type as part of the page design was groundbreaking for its time.

Neville Brody and Nick Logan changed the landscape of British magazine publishing with their revolutionary work creating *The Face* magazine in the early 1980s. Before this time there was a split in what was available at your local corner shop. Teen and pop magazines on one side of the newsstand and newspaper format 'rock papers' piled on the floor next to *The Racing Post*.

Brody and Logan turned this upside down by producing a 'style magazine', as they became known. *The Face* featured music, sport, TV, cinema, travel, the arts and politics in all its cool, hip diversity – 25 years on, it's hard to imagine the impact and excitement this had back in its day.

In early issues of *The Face*, Brody was credited merely as a 'designer'. Now he barely needs an introduction. He's arguably the best-known British graphic designer, still studied by legions of students, and when talk turns to magazine design and typography, Brody will appear at the forefront of the conversation. He came out of the 1970s British art school system, influenced by the history of European avant-

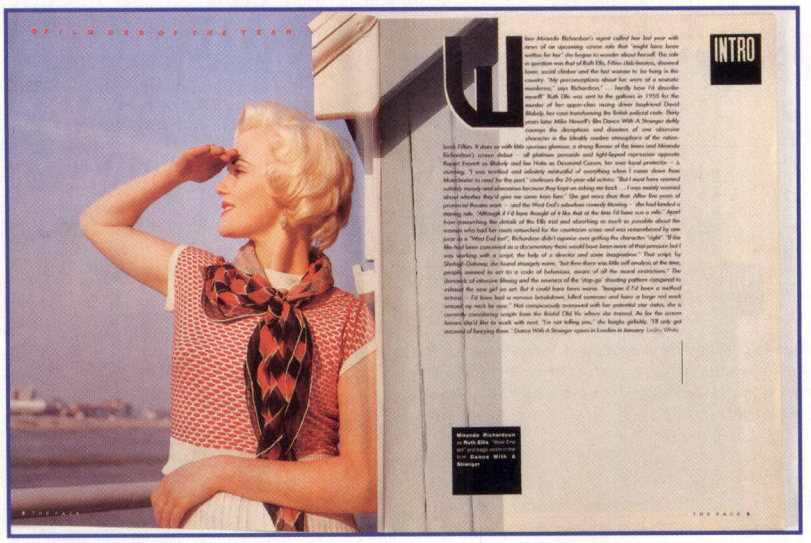


garde graphics, print and typography. His heart was in Constructivist art and design, and he applied these influences to the design of *The Face*.

This was a graphic grenade rolled into the British newsstand of the day. *The Face* featured sharp modernist type, headlines running vertically up the page and pictures of rock stars with most of their head cropped out of the frame.

Brody introduced graphic signs into his page layouts, including his famous graphic block, with its political use of black and red, which sat next to the logo. He experimented with different typefaces (many of which he designed himself), incorporating them into the design of the magazine in ways that hadn't been done before. These and lots of other small details on Brody's pages made an 80s design-starved young public more aware of the exciting possibility of graphic design.

In July 1983, *The Face* number 39 featured an exclusive interview with New Order. The cover of this issue of the magazine features a mostly 'empty' blue cover, logo and graphic block at the top, with a close-up of a band member's eye cropped very tightly into the bottom right-hand corner of the cover. On the left-hand side is a list of coverlines ranged left in a straight list. The main headline is large, and just reads 'New Order exclusive'. This is a great example of Neville Brody and Nick Logan at their best – clean, sharp, brave and uncompromising. Would *Q* magazine or *FHM* feature a cover like that today? ca-p



Above and left: Brody didn't seek acceptance for his work but sought only to satisfy himself. He believed, and believes, in design as a means of communicating an idea or message, emphasising that designers need to bear responsibility for that message, whatever it is.

Below left: The title was flexible and could openly straddle a striking single image photograph. This idea of a bold title sitting atop a single photograph was new at the time, but has been imitated by many since.

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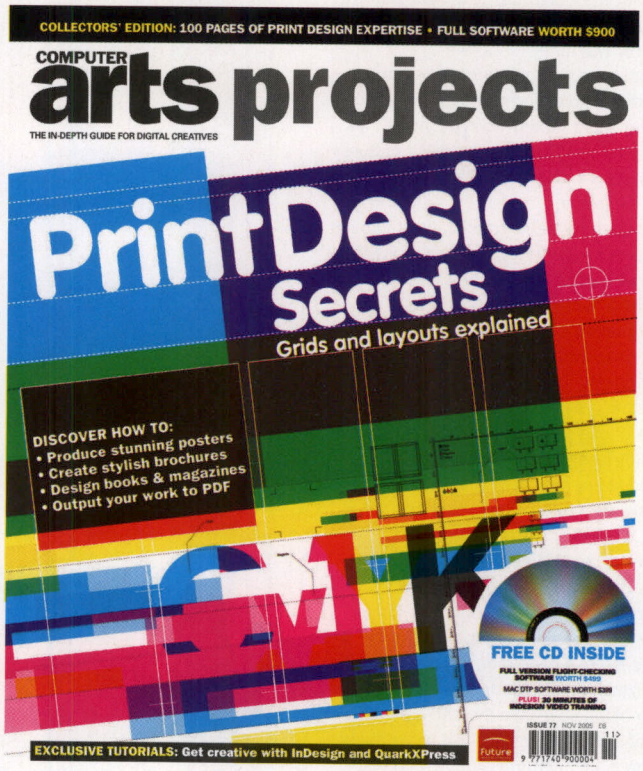
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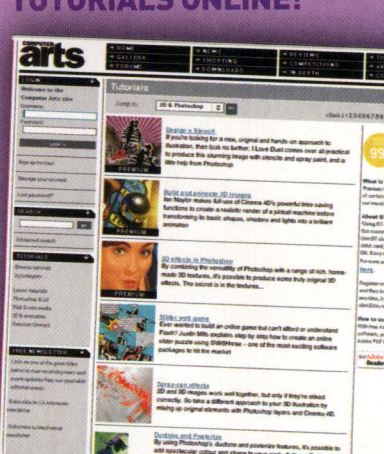


Computer Arts Projects #77
Break The Grid

Break
The Grid
Computer Arts Projects
#77

Y.O.L.O

~~Break The Grid.~~

Leading. Body copy should be highly readable so not too small or kerned to tightly, special consideration should also be given to the leading. The leading is the vertical gap between the lines, when used correctly the text is easy to read. If your leading is too tight, not enough of a gap, the text becomes more of a solid block with the eye picking up information from the line above and beneath the one being read. Too much leading and you'll lose the flow of the text

Golden sections.

Or known as the ratio of 1.618 is a ratio found everywhere in nature right down to our DNA and makes for a natural balance of harmony and beauty.

If you imagine a line (A) to split it in two different sized pieces (B) and (C) at the point where the golden section ratio is. The ratio of the length of the entire line (A) to the length of the larger line piece (B) is the same as the ratio of the length of the larger line piece (B) to the length of the smaller line piece (C).

Used by artists, architects, and designers. Use it in your work to get a natural balance.

~~The use of a grid in design has evolved since the 1920's in countries such as Germany and the Netherlands who pioneered the grid system. Rules were founded upon that aim to achieve the optimum of legibility of information. The rules worked too, the uncluttered design work from the likes of Josef Müller-Brockmann and Wim Crouwel still looks modern today even though it may be 50 or 60 years old.~~

~~In this tutorial I'll begin by setting up a formal grid for a brochure design. A grid on your work is basically a set of guides that determine where you put things, how wide your text columns are and forms the structure of your design. Initially the my content will conform to my grid and its rules. Then I'll mix things up a bit by ignoring the grid and be more flexible with the design.~~

1.618

Words & Design
Y.O.L.O

[illustration] Y.O.L.O [e] yolo@youonlyliveonce.co.uk

Break the grid

Using a well-executed grid can give balance and structure to your work, aid hierarchy and speed up workflow. Things can get staid and corporate though, which is why you should break out of the grid...

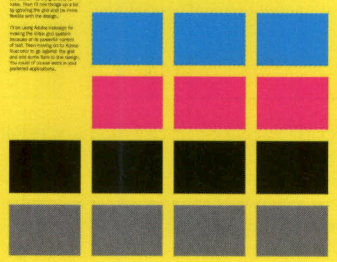
The use of a grid in design has evolved since the 1920s, when countries such as Germany and the Netherlands pioneered the grid system. Rules were founded upon the aim to achieve optimum legibility of information, and they worked too: the uncluttered design work from the likes of Josef Müller-Brockmann and Wim Crouwel still looks modern today even though it may be 50 or 60 years old.

In this tutorial, we begin by setting up a formal grid for a brochure design. A grid is basically a set of guides that determines where you put things and how wide your text columns are – it forms the structure of your design. Initially, the content conforms to the grid and its rules, then we mix things up a bit by ignoring the grid and being more flexible with the design.

We use Adobe *InDesign* for making the initial grid system, because of its powerful control of text. We then use Adobe *Illustrator* to go against the grid and add some flair to the design. You can, of course, work in your preferred applications.

Expertise provided by Y.O.L.O. [e] yolo@youonlyliveonce.co.uk

The files you need to complete this tutorial can be found on the *Computer Arts Projects* CD77 in the Software\Tutorials\Tutorial files\Tutorial files\All\Brochure folder.



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Golden sections. Or known as the ratio of 1.618 is a ratio found everywhere in nature right down to our DNA and makes for a natural balance of harmony and beauty.

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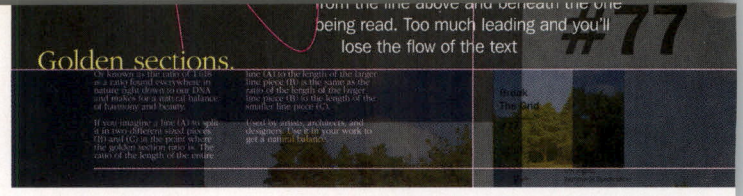
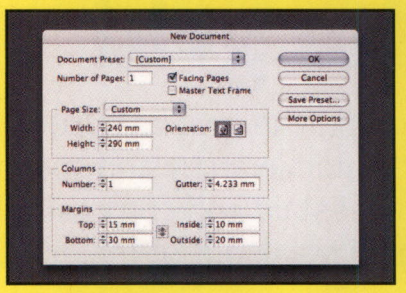
The use of a well-executed grid can give your work balance and structure. It can aid in the hierarchy of content and speed up workflow.

But things can get staid and corporate which are great reasons to Break The Grid...

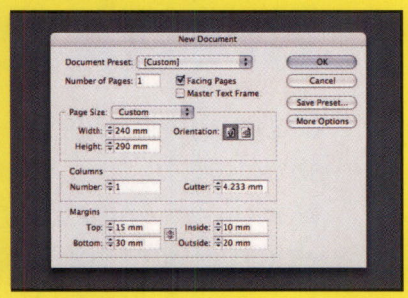


Part 1: Getting started

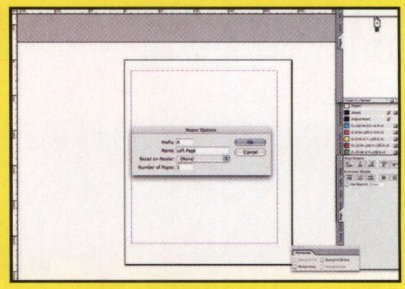
Begin your grid work by setting up your master pages and margins...



1 Open *InDesign* and create a new document by going to File>New Document. The spread size for this tutorial is 480x290, so set your single page size at 240x290. Check the Facing Pages box to make spreads from single pages, and ensure the Orientation is set to portrait.



2 Getting the proportions of the margins right makes the page functional and practical so that text doesn't go too close to the binding and your fingers don't obscure the text while reading. Here, we've set up the left side of the spread, but the margins might need tweaking later. Ignore the Columns section for now and press OK.



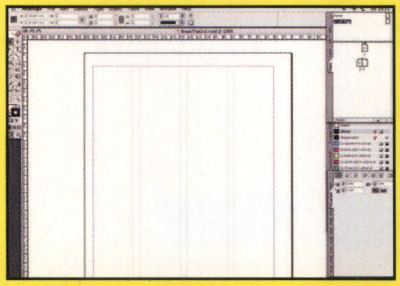
3 Go to Window>Pages. The page created in the previous step is called A-Master. Double-click on its icon and it becomes a spread. To delete the page next to it, select the Master A icon and click on the small triangle on the top-left of the palette. Select 'Master Options for A-Master' then change its name to Left Page and put the 'Number of Pages' to 1.

Part 2: Setting text

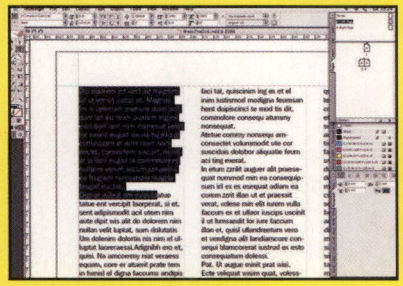
The next stage is to choose your font sizes and set up a baseline grid...

Leading

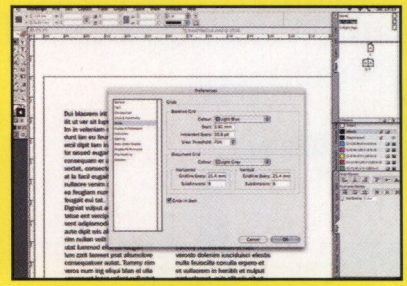
Body copy should be highly readable, so don't make it too small or kern it too tightly. Special consideration should also be given to the leading. Leading is the vertical gap between the lines. If your leading is too tight, the text becomes more of a solid block and eye picks up information from the line above and beneath the one being read. Use too much leading and you'll lose the flow of the text.



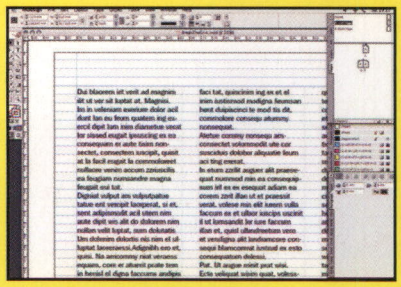
1 Open your left page by double-clicking its icon in the Pages palette. We're going to show you how to create a basic four-column text area. Select the Text tool from the Tools palette and create a text box in your guides by dragging it across it. Next go to Object from the top menu and select 'Text Frame Options...' and set the Columns to 4.



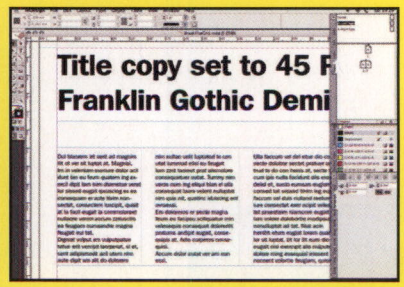
2 With your text box selected, go to the Type menu and select 'Fill with Placeholder Text'. Now select your font, size, leading and kerning. Also adjust the gutter (the gaps between the columns). Set the gutter to 7.5mm, set the body copy in Franklin Gothic Book at 9pt with the leading on auto (10.8pt). Set the kerning to Optical.



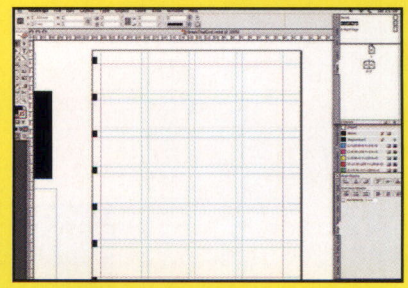
3 A baseline grid is optional when using grids. It makes the baselines (the base of a letter) of all your text snap to the same grid lines. Here's how to set it up. Go to InDesign>Preferences>Grids and type the point size of your body copy leading into the Increment Every field. Now show the baseline grid by going to View>Show Baseline Grid.



4 To make text snap to the baseline grid, first open the Paragraph palette by going to Window>Type & Tables>Paragraph. Then select the text box you want to snap to the baseline grid and click the 'Align To Baseline Grid' button on the Paragraph palette.



5 Titles should be set at a size multiple of your body copy so they snap to your baseline grid correctly. Caption text can be smaller than your body copy and doesn't need to snap to your baseline grid. Set the titles to 45pt Franklin Gothic Demi and the caption copy to 4.5pt Franklin Gothic Book.



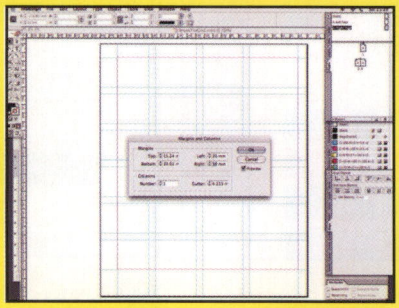
6 Grid fields define where images sit and blocks of text begin. For this project, make 24 fields. Drag guidelines over your four text box columns and make sure the horizontal lines on the grid fields conform to the baseline grid. Make the grid field gap the height of two lines of text.

Part 3: Creating pages

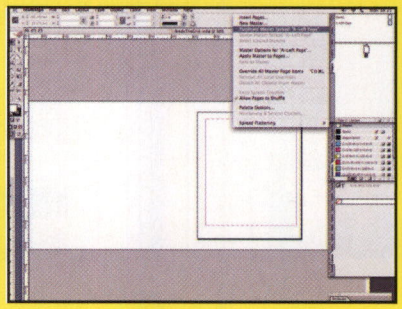
Once your master pages are set up, add pages numbers and other page furniture...

Line lengths

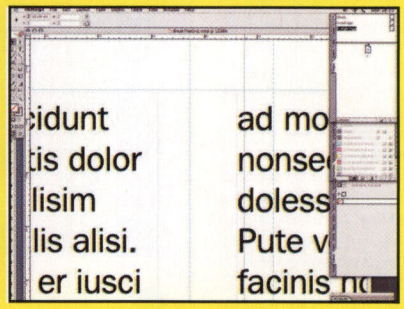
Your body copy (main copy) should be set at line lengths that are easy to read – so not too wide. If your line lengths are too short, you'll end up with lots of extra line breaks (when a word gets broken on the end of a line with a dash). You could 'justify' your text so there are no breaks – if you like justified text, that is.



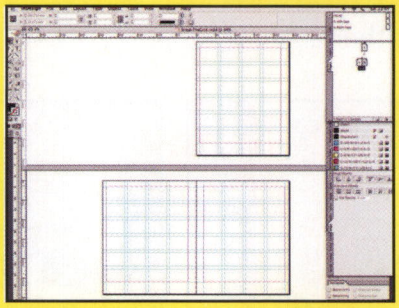
1 You need to adjust the margins slightly to make everything fit perfectly. Go to Layout>Margins & Columns and make the top margin 15.24mm and the bottom margin 30.92mm.



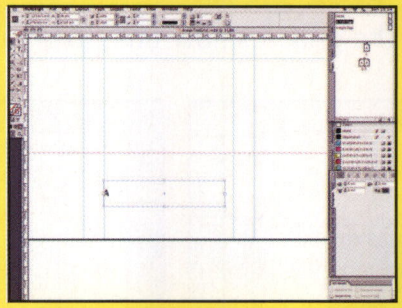
2 You've got your left-hand page, so duplicate your left page by selecting A-Left Page and selecting 'Duplicate Master Spread A-Left Page'. It then appears under your left page master. Rename it A-Right Page.



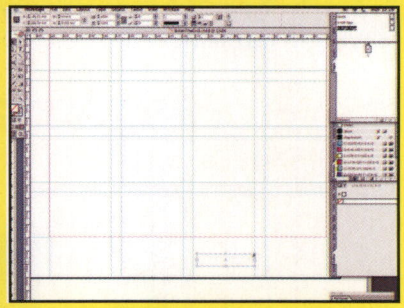
3 You need to change the vertical guides on the text columns and the margins so the verticals are the reverse of the left page. Go to Layout> Margins & Columns and change the left margin to 20 and the right to 10. Then position your four-columned text box on the page and adjust your vertical guides so the box lines up with the columns.



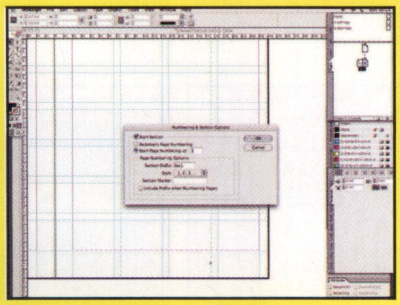
4 You should now have your left and right master guides fully set up. Drag icons of both these pages into the pages area on the Pages palette, making sure that the lefts and rights are the correct way around. This well-proportioned, functional grid defines your layout and will speed up the design process.



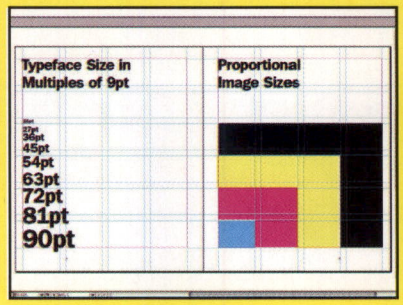
5 Open your left page master and choose where you want your page numbers to go. Then create a new text box with the same font and kerning as your body copy. With this text box selected, go to Type>Insert Special Character>Auto Page Number. This puts 'A' in the text box.



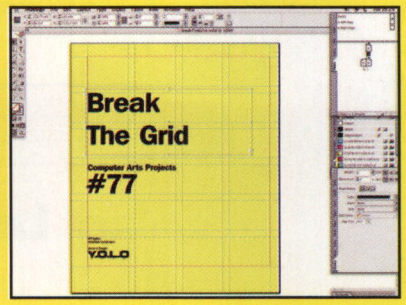
6 Copy this text box and paste it on to your right page master in the opposite position from the left page. These text boxes will automatically fill out with page numbers when you make pages from your masters.



7 You need to set up sections within your document so that your page numbering doesn't start from the front cover. Select your third page from the Pages palette and click the triangle on the top left for the sub-menu, then select 'Numbering & Section Options...'. Change your 'Start Page Numbering' to 1.



8 Experiment with putting text, titles and pictures on your grid. Make sure guide snapping is on to make things easier (View>Snap to Guides). For now, keep all typeface sizes and leading multiples of each other and locked to the baseline grid. Here, you can see some typeface sizes and the proportional image sizes.



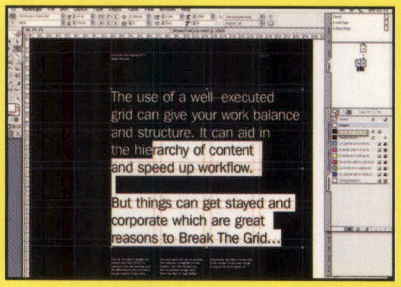
9 By now you should be a bit more clued up about the use of grids in design, so it's time to put some text and pictures into it. You can use the copy from this tutorial, which can be found on this month's CD. Set the largest text at 90pt, medium at 27pt and the smallest at 9pt. Then select the box tool from the Tools palette and make it 100 per cent yellow in the Colour palette.

Part 4: Using the grid

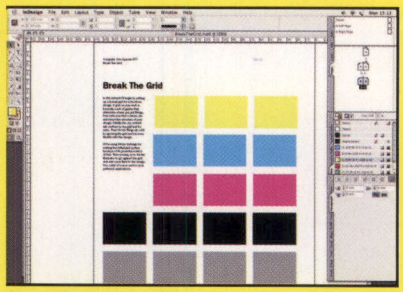
With your document complete, start creating your pages…

Golden Sections

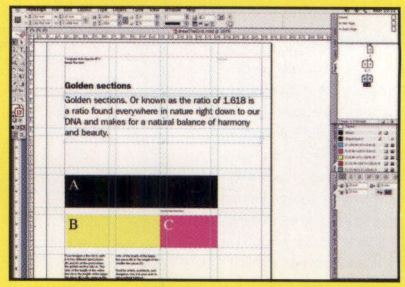
Golden Sections, or the ratio of 1.618, is a ratio found everywhere in nature right down to our DNA, and makes for a natural balance of harmony and beauty. Imagine a line (A) split into two different sized pieces (B) and (C) at the point where the Golden Section ratio is. The ratio of the length of the entire line (A) to the length of the larger line piece (B) is the same as the ratio of the length of the larger line piece (B) to the length of the smaller line piece (C).


The use of a well-executed grid can give your work balance and structure. It can aid in the hierarchy of content and speed up workflow.
But things can get stayed and corporate which are great reasons to Break The Grid...

1 Create your introduction pages by dragging the left and right master pages into the Pages palette to make a spread. Take the intro paragraph text and set it at 45pt on page 2 of your document. Then add the second paragraph of the intro in three columns set at 9pt. You can also add small titles to the top of the page to add balance.



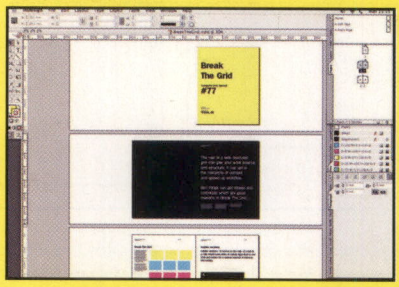
2 Create another spread, place the same titles on the top of it and then set the rest of the intro copy in one column. To show the grid fields, fill them with coloured rectangles. By now you should be seeing that a good grid makes the designing quicker and easier.


Golden sections
Golden sections. Or known as the ratio of 1.618 is a ratio found everywhere in nature right down to our DNA and makes for a natural balance of harmony and beauty.
A
B
C

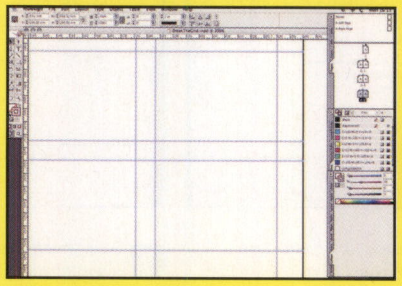
3 Set the titles in the same position as the previous spread. Then get the text about 'Golden Sections' from the CD and set the first paragraph under the title in the same point size but in a lighter weight. Create the diagram by drawing rectangles. Add the remaining 'Golden Sections' text in three columns underneath it.

Part 5: Breaking the grid

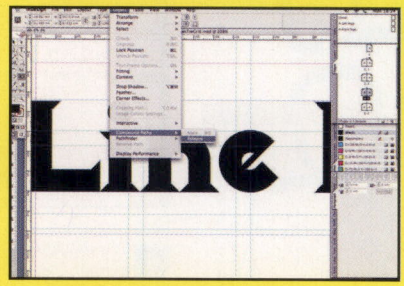
Having established the rules of the grid, it's now time to break them…



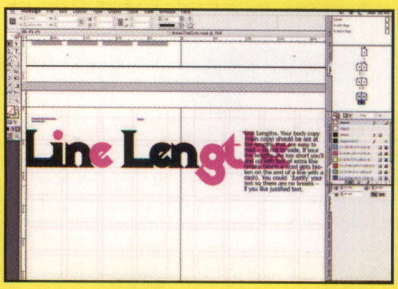
1 You could easily go on now and finish laying out all the text in the grid and you'd end up with a very usable and efficient guide. But this approach can look corporate and dull. So now we're going to show you how to do things that are a bit more interesting and go against the rules of the grid.



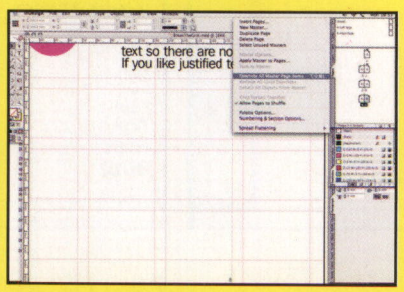
2 Create a new spread from your master guide pages. Display the guides (View>Show Guides) and then use the Pen tool to draw lines over the guidelines. Change their colour by using the Colour palette in CMYK mode.



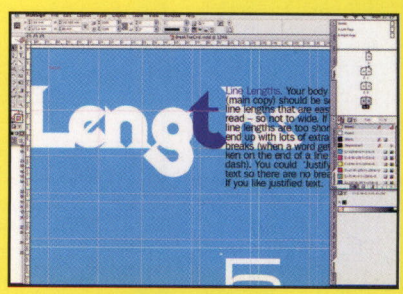
3 Make a large title that goes across the spread in a font of your choice, using the 'Line lengths' text from the CD. Convert the text to outlines by going to Type>Create Outlines, then (with it still selected) go to Object>Compound Paths>Release. The holes in the font have filled in – select it and the rest of the letter and click Subtract on the Pathfinder.



4 Treat your text more like an illustration by tightly kerning it and colouring it. Put the rest of the 'Line lengths' copy over the title, adjusting the leading so it's tight.



5 You can't select your page numbers on the pages because they're on the master guides pages. To unlock them, select the page in the Pages palette then, using the menu from the small triangle on the palette, select 'Override All Master Page Items'. You can edit your page numbers.



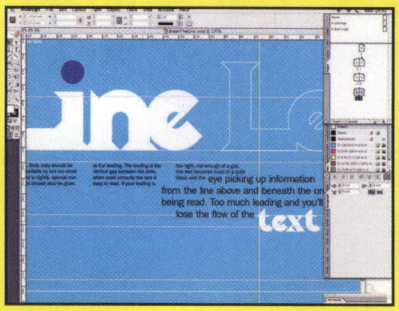
6 Add colour to your type and background. Here, we've gone for a combination of blue, purple and white. Another rule of type and grids is that you should use only two or three fonts that complement each other. For this project, use fonts that clash to create a more interesting look.

Part 6: Layout as an illustration

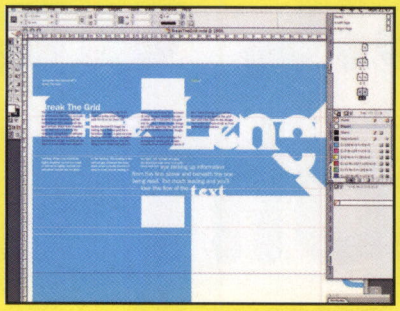
Get experimental with your layout to create an eye-catching illustration...

Experiment

With all this talk of rules, your work can get a bit conformist and dull. Certain jobs that require a grid actually enable you to be more spontaneous and go off the grid. If you decide to break out of the grid, try to make it noticeably different so it doesn't look like a mistake.



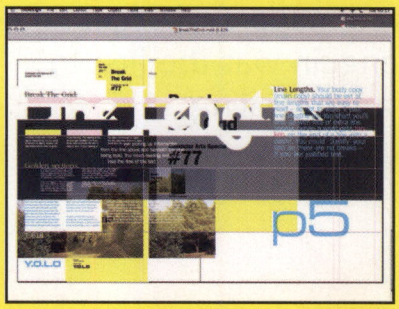
1 Now work on the spread as if it's an illustration... by going on and off the grid. Grab the text about 'Leading' from the CD and paste it on the page in three columns. Then take the last section and enlarge it so that it runs off the grid. Play around with the typography to inject some flare.



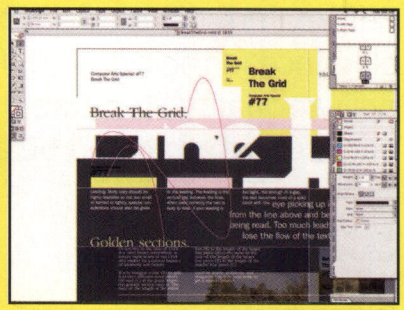
2 As objects build up on top of each other, use Ctrl/Cmnd-click to get at the different objects. Get the intro text and lay it over the large 'Line length' title. Then work into it further by drawing white boxes that cover up the text.

3 Change the background to grey and move the 'Intro' text column down and put a strike-out effect by selecting the text and clicking 'strikethrough' on the Type menu.

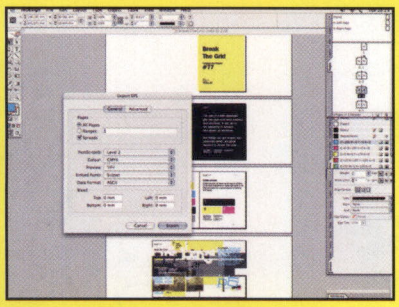
4 Now bring in the file trees_2.jpg from the CD. First, draw a box and with it selected go to File>Place. The image will appear in the box. Then change its transparency effect by changing it to Multiply in the Window>Transparency palette.



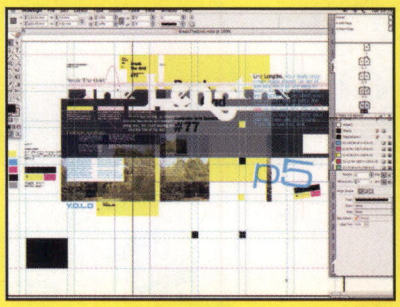
5 Make the grey block smaller to reveal some of the full-colour image and the white background. Next make use of the cover design of the document that you created in Part 3, Step 9. Paste it on the spread with a transparency setting of Soft Light.



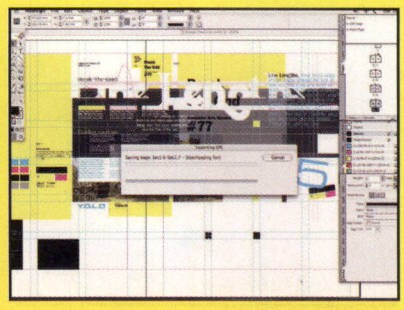
6 Add some detail in the shape of some curved line work. Use the Pen tool from the Tools palette to draw these. Play around as much as you like – we've kept it quite minimal here because we don't want to overdo the design.



7 You now need to create the final image/illustration from the pages in the document. Export all the pages as EPS files via File>Export, ensuring you select All Pages and Spreads.



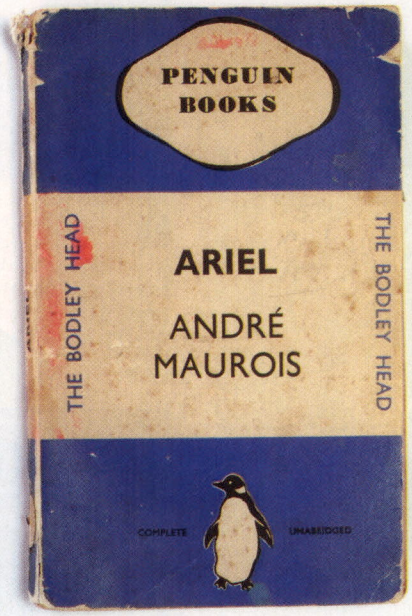
8 Create a new spread with your master guides and use your grid to lay out the spreads you've just exported. Draw a box with the Rectangle tool and import the EPS files by going to File>Import. Put a few boxes in the grid divisions to show the viewer the grid behind the work.



9 Finally, export the final *InDesign* design/illustration as an EPS, in the same way as before. This time, however, you need to specify the section and pages to export. Type Sec1:6-Sec1:7 and make sure Spreads is checked and then click Export. You have to specify pages in this way when printing individual pages too. ca-p

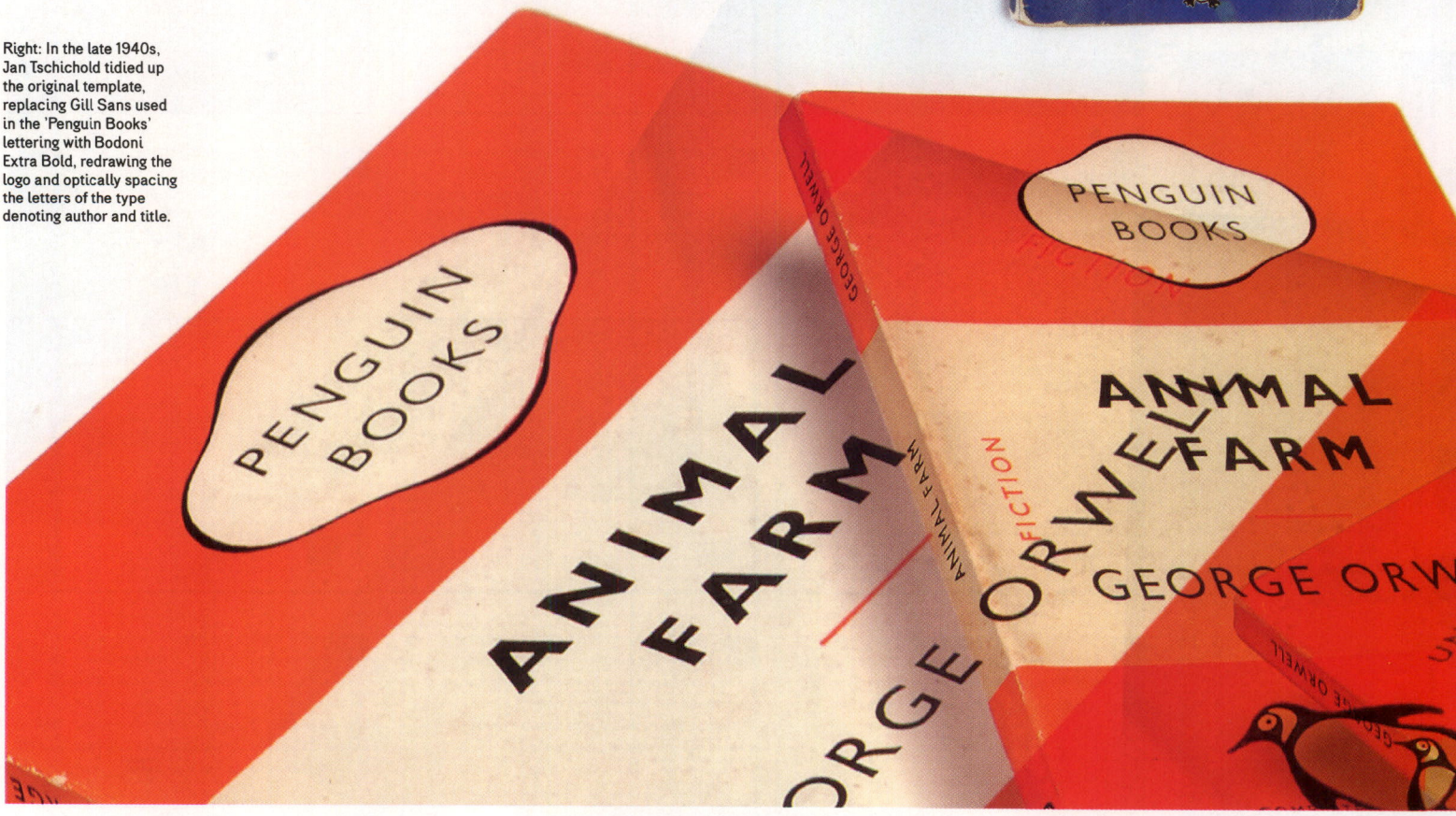
Classic design #2

Penguin paperbacks



Before Penguin books arrived, paperbacks had no elegance in their design. Penguin was the first to deliver quality literature in an appealing package which could be afforded by all...

Right: In the late 1940s, Jan Tschichold tidied up the original template, replacing Gill Sans used in the 'Penguin Books' lettering with Bodoni Extra Bold, redrawing the logo and optically spacing the letters of the type denoting author and title.



Publisher Allen Lane founded Penguin in 1935 as an imprint of The Bodley Head publishing company, with the then radical intention of producing inexpensive paperback editions of high-quality books. Lane's take on inexpensive was a pack of 20 cigarettes – a rule of thumb that, give or take some loose change, still holds up some 70 years later.

Penguin established a forward-looking approach to typography and cover design with the simple bands of primary colour (orange for fiction, green for crime, and blue for biography), strict geometric grid and the classically austere Gill Sans font adorning the front covers of its first imprints. Following Lane's instruction, the original covers were designed by office junior Edward Young, who was duly dispatched to London Zoo to sketch the much-loved flightless seabirds that represent the logotype. This progressive template was to remain in place for many years to come with some tweaks along the way.

In 1946, Jan Tschichold was brought in to rework the covers. Over the next two years, he replaced the Gill Sans font used in the publisher's name with Bodoni Extra Bold, and spent time optically spacing the text set in capital letters (you can see the difference between the books on this page). He also redrew the logo, rendering it a little more cartoon-like than its predecessor. The tri-band template eventually disappeared, but it remains a permanent symbol of British book design at its most iconic (see *Penguin By Design: A Cover Story 1935–2005* by Phil Baines for a fascinating Penguin retrospective). ca-p

Above: The simple tri-band design created an instantly recognisable brand. Colour coding immediately identified the book type as fiction, biography or crime. This edition of Ariel, by André Maurois, was the first Penguin paperback (published in 1935).

Left: The Gill Sans type was bold, eye-catching and more readable than the flowery fonts favoured by book publishers at that time.

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Tutorial

[illustration] Kerry Roper [w] www.youarebeautiful.co.uk

THE FOUNDATION OF BOOK DESIGN

We show you how to create the perfect framework for designing successful book layouts...

The layout of a page in a book or magazine needs something to hang itself on. The page you're looking at now, in fact almost every page in this magazine, is based on a system of rows and columns designed to provide structure and order. The design of a book running over many spreads should always be kept under control; you should create distinct connections between the differing threads of information and unify the whole visual experience of the reader.

The next four pages will give you some insight into how best to approach the various stages of designing a working grid. We begin with a breakdown of the decisions you'll need to make when first constructing your grid, and then move on to ways in which you can break out of the framework and get creative with your layout while maintaining the structure of your pages. Remember, a grid provides all the rules you need to make layout decisions, but rules are there to be broken.

Most of the screenshots shown throughout this tutorial are taken from *InDesign CS2*, with some *Quark 6.5* alternatives, but the principles behind designing a grid are the same whatever software you use.

Expertise provided by Tony Seddon. Tony has been designing books and grids for 15 years. He is the Art Director at RotoVision, a publisher specialising in illustrated books on graphic design, architecture, photography and video. Visit [w] www.rotovision.com for a full list of its new and published titles.

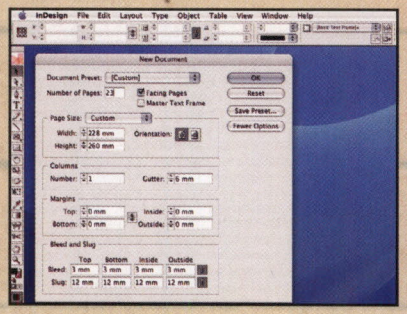
Part 1: Designing your basic grid

First, you need to make some important structural decisions about your grid…

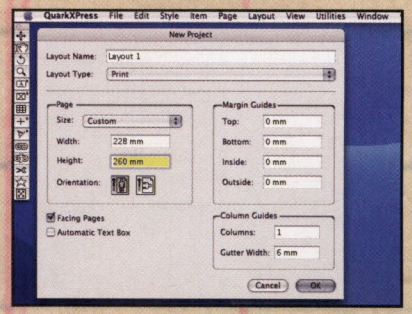
Visualise your grid

Don't be tempted to start laying out a page of text and images before making some important decisions about how your grid is going to work. Spaces for margins around the edge of the page have to be considered, the number of columns you need should be considered, and the visual alignments that provide your page with its structure, both horizontally and vertically, must be put in place.

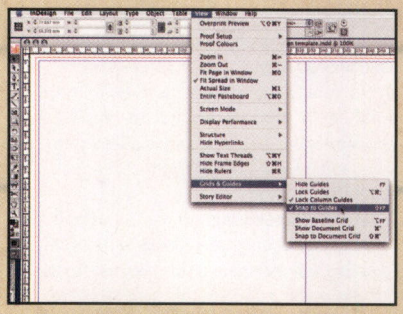
1 The first decisions you need to make are very basic ones: How big should the book be? How much material do you need to incorporate on the pages? Will there be lots of lavish illustrations? Does the finished book need to be small enough to be carried around easily? These are all relevant points.



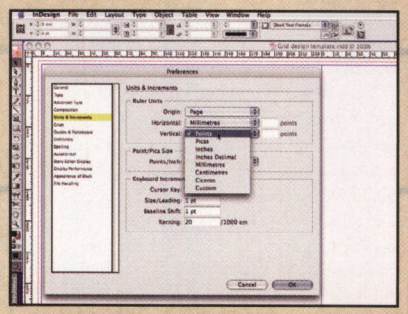
2 When you've decided on the format of your book, set up your file as shown above. *InDesign* provides settings in its New Document palette for all the measurements required by the grid, but for now all you need to enter is the width and height of your page. In this case, we've set these at Width: 228mm and Height: 260mm.



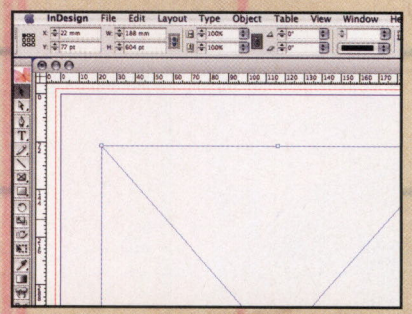
3 In *QuarkXPress*, documents are referred to as projects, and the New Project window enables you to make fewer initial settings. However, both have an option for creating Facing Pages and it's important for books or magazines that this should always be selected.



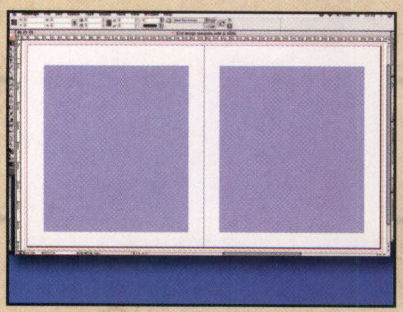
4 Always ensure that you have 'Snap to Guides' switched on in the View options. Inexplicably, some designers opt to place items by eye after painstakingly constructing an accurate grid, thus rendering the whole exercise rather pointless. 'Snap to Guides' makes life much easier and ensures accurate placement of text and images.



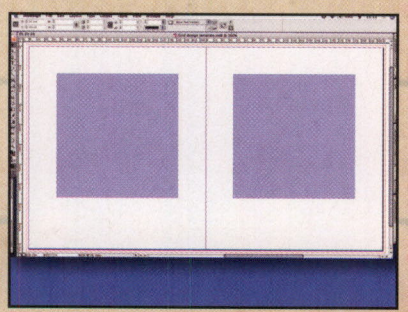
5 The vertical leading of the text will be measured in points, so setting the vertical measurement preference to points instead of millimetres means that aligning images against text baselines is made much easier. This is by no means a requirement, but rather a personal preference.



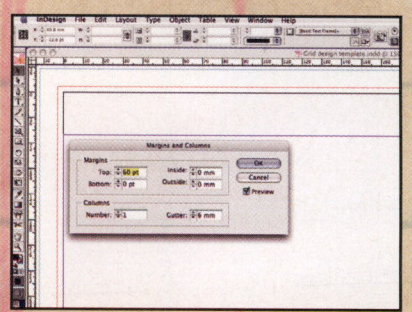
6 The measurements palette provides the means to place objects within the layout with absolute accuracy. Why position an item 22.647mm from the edge of the page when you could set the point to 22 or 23 millimetres? Try to use measurements that are easy to remember or specify.



7 Before committing to your grid area, think in a purely visual way about how much of the page will be used for images and text. A good way to do this is to draw a box filled with a coloured tint and move it around on screen until it feels right.



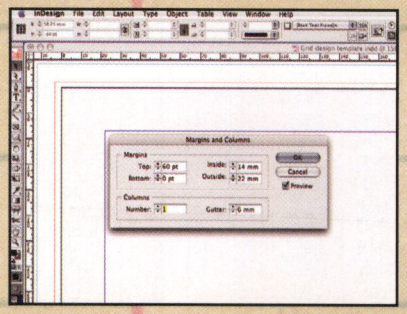
8 The previous step uses a large area of the individual pages, and would be suited to a complex layout with a large amount of text and/or images. If you want to be more focused on single images or less text, increase the margins to draw attention to the active area of the grid.



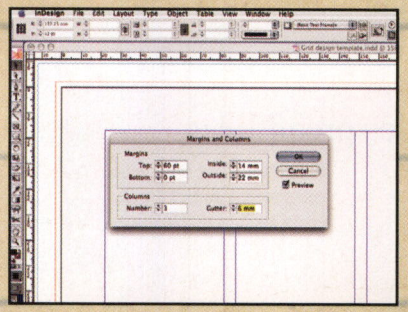
9 At this point, you can begin to set specific measurements. First set the top or head margin, the highest point from which all text and illustration will hang. It's best to switch to the master page at this point, otherwise new pages that are subsequently added will not use this grid.

Part 2: Getting the measurements right

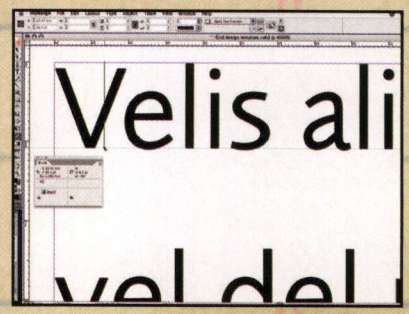
Set specific measurements for your grid and then add headers and page numbers…



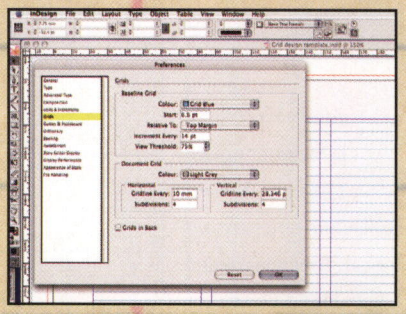
1 Once the top margin is established, decide on the measurement for the outer or fore-edge margins, and the inner or back-edge margins. Set these in millimetres rather than points because they're horizontal measures. Making the outer margin slightly larger than the inner can help balance the spread visually.



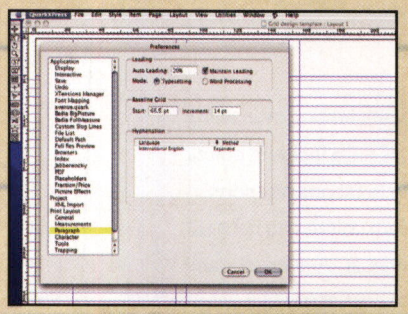
2 Decide how many columns your grid requires. The grid's flexibility will increase with a larger number of columns, but each project's content will dictate how many columns are needed. Don't be tempted to use more columns than you need, because this will complicate the design process. The inter-column spacing, or gutter, should also be set.



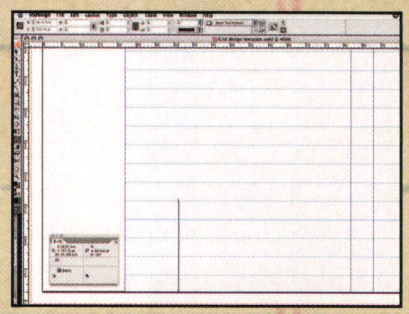
3 To establish where your first baseline should sit, you'll first need to decide what size your main text font should be. Nudge the text box upward until the cap height sits neatly against the top margin limit, then use the measurement tool to confirm exactly where the first baseline should be.



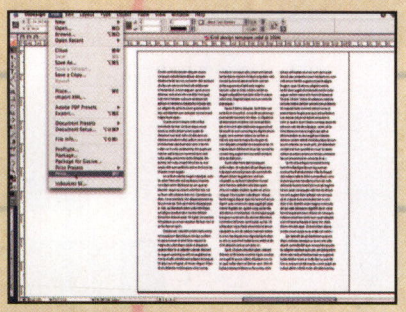
4 Decide what leading you want to set for the baseline grid and enter this value in the Preferences palette. *InDesign* enables you to set the baseline grid relative to the top margin, offering much greater flexibility should you decide to amend the top margin at a later stage.



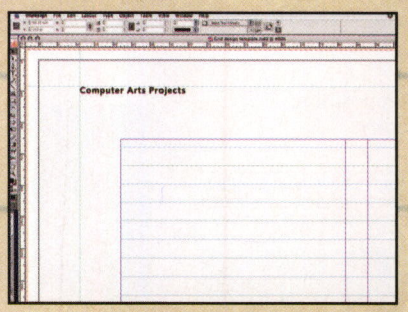
5 Setting the baseline grid in *XPress* requires a similar set of values. However, the value you enter for the first baseline must be measured from the top of the page because the option to set it relative to the top margin is not available.



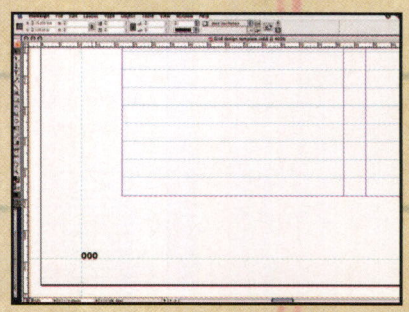
6 Now decide what your bottom margin should be. The trick here, and the reason for setting this last of all, is to use the measurement tool to ensure that the bottom margin sits exactly on top of the established baseline grid. This means cropped images will always align with text.



7 Now that the grid area is established, run placeholder text into the whole of the page. This will enable you to make a visual judgement of whether or not the overall area of the grid feels right. Look at a printout of the page at full size, rather than on screen, for the best representation.



8 Generally, book designs incorporate a running head to indicate the chapter or section title. This can appear anywhere within the outer margins of the page, but you should establish a standardised position at this point. Remember to work on the master page when placing the running head.



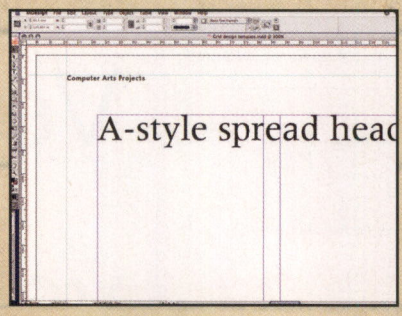
9 Similarly to the running head, decide where the folio or page number should be placed. Use Ctrl/Cmnd+3 on the master page to automatically insert page numbers on pages added to the document. This completes the creation of the basic grid. ›

Part 3: Working with your grid

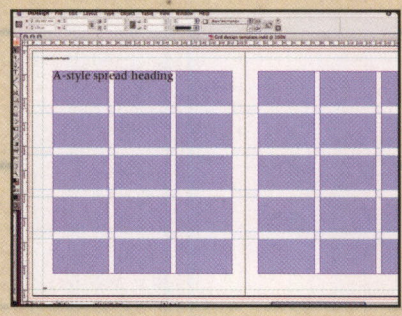
Now that you have your main structure in place, you can start to build your pages…

Placement rules

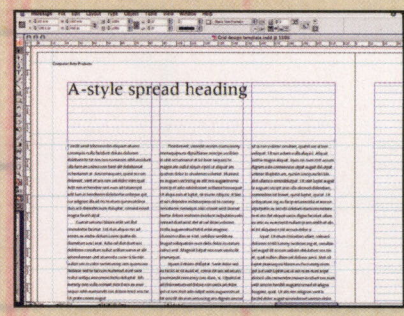
Having an area to work in is one thing, but what to do within that area is going to take some more thought. You'll need to decide on the various levels of heading that you may need. Images and boxed items require rules of placement, and captions may have to be added next to images.



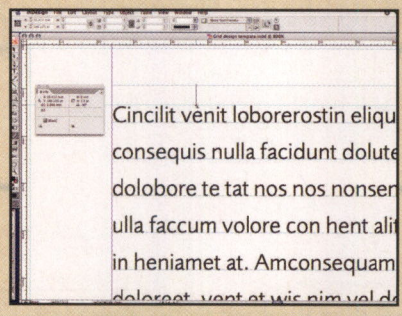
1 Some spreads throughout the book will need larger introductory headings, sometimes referred to as A-heads. When used, these will affect the starting position of text by moving it further down the page. In some cases, you might also require a secondary level of introductory text.



2 Now is a good time to define how the modular grid will work. This is a 'secondary' grid that sits above the main grid and divides the active text area into equal areas that define horizontal, as well as vertical, divisions.



3 Your modular grid provides you with a position from which you could place your first line of text under the A-head. You may decide that, for reasons of space saving, you can't afford to allow this much space.


Cincilit venit loborerostin eliqu
consequis nulla facidunt dolute
dolobore te tat nos nos nonser
ulla faccum volore con hent alit
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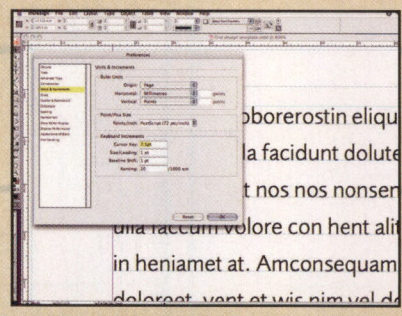
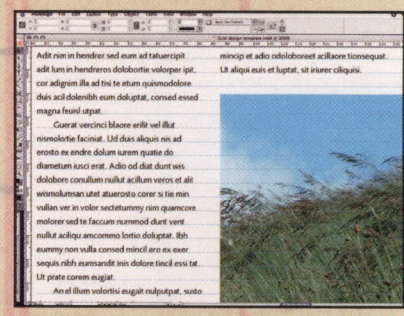
4 Measure the distance between a baseline and the top, or cap height, of the characters in the line below. Images to be placed next to text often look best if they're aligned against the cap height rather than at an arbitrarily chosen position.



5 The easiest way to place aligned objects is to snap to a higher baseline and then nudge them downward. Having established the distance in this case as 7.5pt, set your cursor key to the same value for a quick way of positioning objects accurately.



6 This image demonstrates visually the principle discussed in the previous step. Begin with the object or image placed against the baseline above its intended destination, and simply nudge down for perfect alignment.

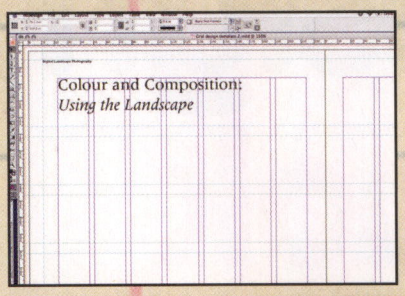
7 The layout is now beginning to come together as a complete spread of images and text. A couple of captions have also been added, one of which uses the modular grid discussed in Step 2. The grid as it stands is a fairly simple one, but already allows us considerable flexibility in the layout while maintaining a unified look to the design.

Part 4: Expanding the grid

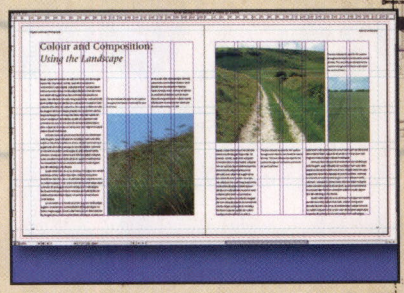
You've established all the rules; now's the time to break a few of them...

Surprise your reader

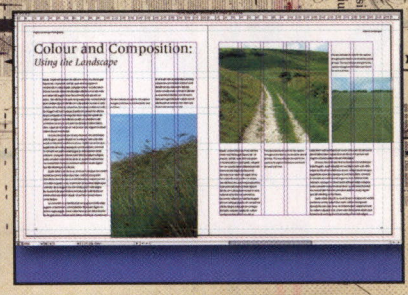
As mentioned at the beginning of the tutorial, the grid helps to provide structure and consistency to a layout, but doesn't have to be adhered to rigidly. The most rewarding part of designing a layout can often be when you begin to find ways of breaking out of the basic grid in order to provide visual texture and pace to the spreads throughout a book. A visual surprise every so often encourages a reader to keep turning the pages.



1 Coming back to the basic grid, you'll notice that the number of columns has increased from three to seven. This means that the objects can be placed on any page to be sized in a greater variety of ways. An odd rather than even number of columns increases the number of possible variations even more.



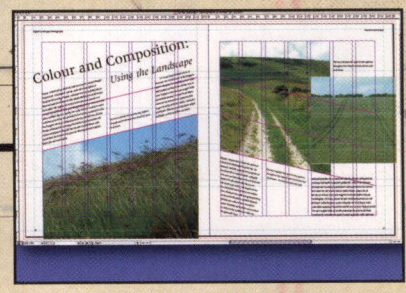
2 A favourite trick of many designers is to vary the measure of the running text. In this case, we use both a two- and a three-column measure to vary the visual flow of the text. Be careful not to accidentally encourage the reader to skip a column. Caption styling can play a part in this too.



3 Why not allow images and even text to occasionally break out of the grid area entirely? It's a good way of getting images to print at greater sizes than they could if restricted to the main grid area. Leave some elements of the page within the grid, or the structure may start to be lost.

4 There's nothing worse than turning pages that repeatedly reveal a very similar layout, with images appearing in the same positions at the same sizes. Use the grid to vary the size of images and the placement of text as much as possible, and use some images large on the page for maximum visual impact.

5 As well as breaking out of the grid, you can allow images to break into one another. Take care when using overlapping images that you don't obscure important details that might be discussed in the text.



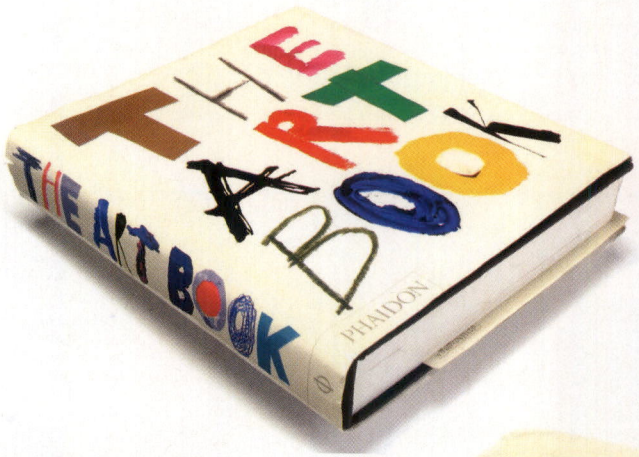
6 A final amendment to the grid could be to introduce a set of diagonals cutting through the columns to align with the corners of the modular grid. This kind of treatment is not suitable for all layouts, but it certainly opens up new possibilities for the positioning of text and images.

7 Our final spread from an imaginary publication about digital landscape photography has built up around what is essentially, with the possible exception of the diagonal grid lines, a typical grid for an illustrated book. If you follow this tutorial when first creating the templates for a book design, the technical layout process should be trouble-free and therefore much more enjoyable. ca-p

Classic design #3

The Art Book

The clean, simplistic design of this classic art book gives the paintings space to speak for themselves...



The Art Book by Phaidon is a thing of beauty. Its large and deep proportions (just short of a perfect square at 11.7x10.2x1.9 inches) make it a coffee table killer should you happen to drop it, but the large format design makes the elegant fad-free layout on the inside unbeatable.

The A-to-Z listing of 500 great painters and sculptors is a visual joy, with one work by each artist packing most of a page in rich full colour. It's a dictionary of art made simple. Each artist is entered in alphabetical order, with little historical context, but with useful cross-referencing to similar artists or works, and at the back there's a brief glossary of artistic movements.

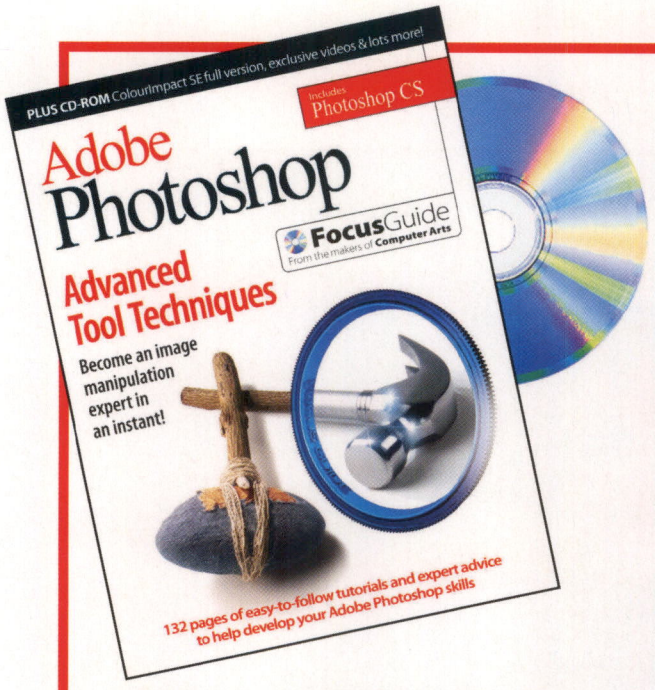
The Art Book won the 'Illustrated Book of the Year' award in 1994 when it was published. It's now available in more than 20 languages and in three formats — large, midi and mini, with a children's edition imminent — making its stylish presentation of art through the ages accessible to more. **ca-p**

Above: The title tells it like it is. *The Art Book* starts simple and keeps things refreshingly clean throughout.

Right: Brief footnotes tell you the life span of the artists and the essential details of the featured piece of work.

Top: The artists are organised by surname in alphabetical order, with the title of each work indicated simply on the top right of the page. Words are minimal and there's a simple cross-reference system to keep you dipping and delving into the work of different artists throughout the ages.

Bottom: There's one work of art chosen to represent each of the 500 artists, and it's reproduced in full colour, near full-page glory. It's as close as you can get to having 500 of the best pieces of art sitting in your living room.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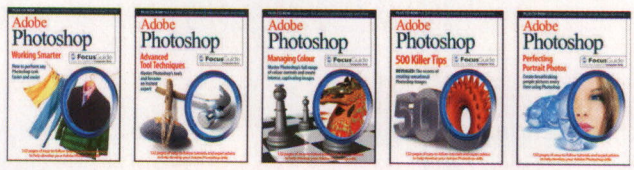

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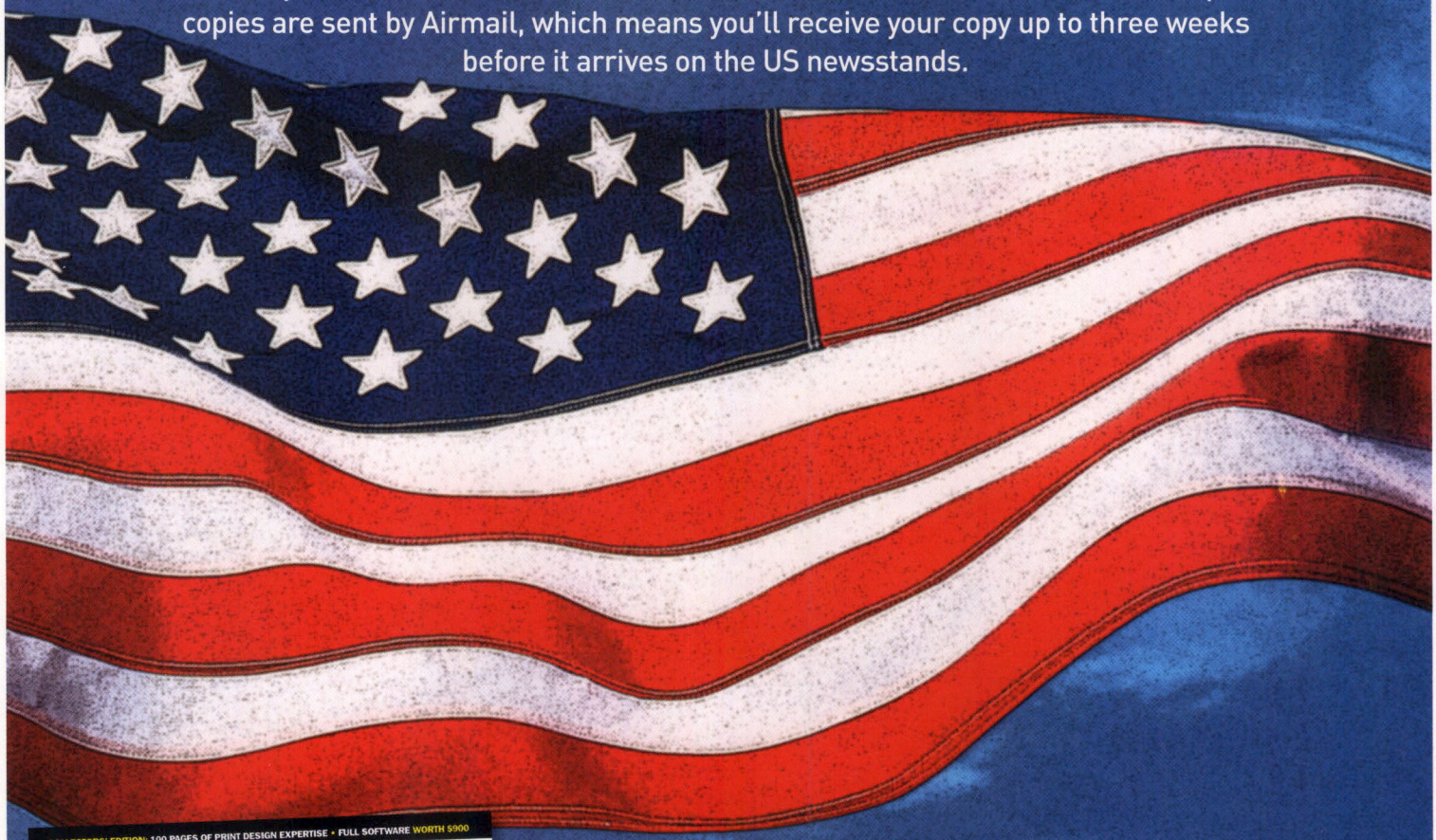

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Profile

[w] www.struktur.co.uk

Struktur Design

"I'm more of a doer than a director. I can't just sit back and let others do the running around." Roger Fawcett-Tang discusses why small is beautiful at graphic design agency Struktur...

Restraint is an all-too-rare commodity in the age of digital design. Hand over the keys to a toy chest bursting with 3D rendering, photo manipulation, paint effects and vector drawing tools and many artists find it hard to resist mixing and matching media with abandon. But it's when working within tighter boundaries that creativity is so often at its height, as the refined and precise artworks created by Struktur Design attest. Formed by Roger Fawcett-Tang some nine years ago, this graphic design studio has produced a stylised body of work that operates within very clearly defined parameters yet never appears repetitious or generic.

The studio's design work spans book packaging, brochures, corporate identities, album covers and even magazine design, with clients including Virgin Records, Emap, Arthus, Phaidon Press, Laurence King Publishing, Cambridge University press and Danish telecommunications corporation v2tel. It's a list that reflects the fact that Struktur has been run from two offices for some time now, with Roger and his Danish wife stationed in Denmark, plus two employees running the London studio. "The Danish shop was a bit of an experiment. But the problem was that it required a commute to the UK two or three times a month, and also the UK market has been proving more successful than the Danish one. So we've just moved back to London again, with the aim now being to focus solely on the UK."

Top right: Roger Fawcett-Tang, founder of Struktur.

Right: *Immerse* magazine was one of the Struktur's first design commissions. "*Immerse's* clean simple approach was an antidote to the free design of *Raygun* and other music magazines of the era," says Roger.

Below right: An identity created by Struktur for a menswear shop and fashion label based in Denmark. "The clean typography combines letterforms to simplify the word while maintaining legibility," explains Roger.

Opposite page, bottom: Another identity created for a Danish clothing label, this time a menswear line: "The classic lines of Bodoni are simplified by slicing the lower bowl of the letter 'g'."

Starting early

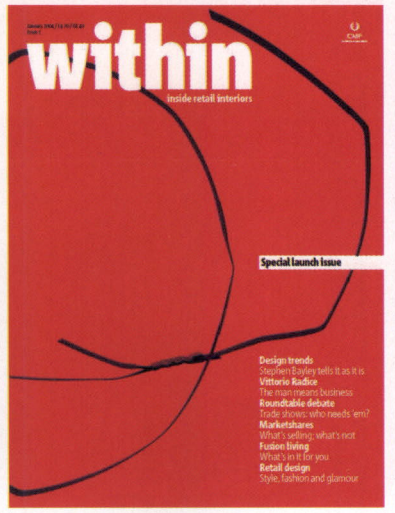
Now 36, Roger Fawcett-Tang says the graphic design bug bit at an early age. "I started drawing logos and stuff while still at school, though back then graphic design wasn't something that really got talked about, so I didn't consciously know that's what I was playing around with."

Careers advice pushed him to take a foundation course, the intention being to keep his options open. But it soon became clear that his passion and talents lay in the field of graphic design, and so a National Diploma at York and HND at Northampton followed. "Back then everything was done on paper," he recalls. "They did have a couple of the very first Macs at Northampton, but they were little more than a novelty."

Taking inspiration from Peter Saville and Neville Brody, he left college with an ambition to work as an album sleeve designer. Three months on and he was doing just that, working at a small studio in Hackney with Laurence Dunmore – the renowned graphic designer recently turned film director. There Roger got his first real taste of digital graphic design work. "Even at that stage we were still sending it out to a bureau for printing, so it was very different from the way we use computers today."

A stint as one third of Union Design followed, a period that provided valuable experience working on brochure, identity and magazine design. But when Union

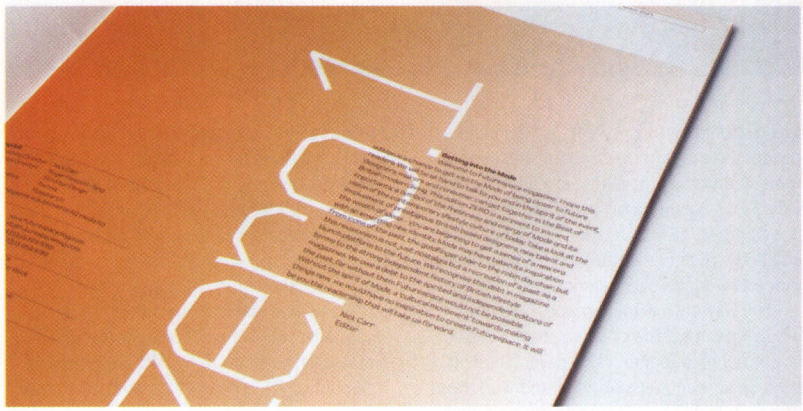
minimum

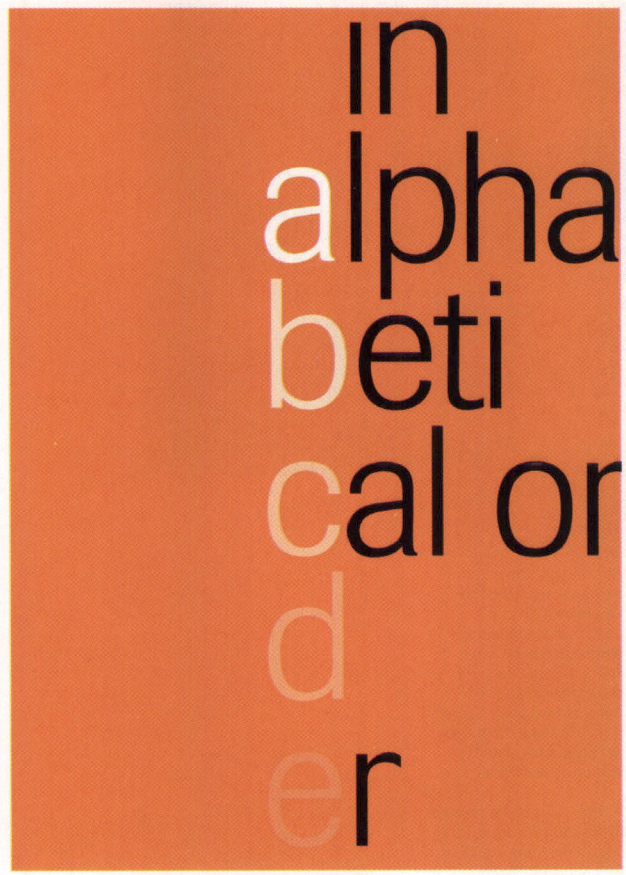


Left and far left: Struktur worked on the design for this launch issue of CMP Publishing's *Within* magazine, a publication focusing on the interiors trade. Roger also took the cover photograph.

Below: This poster was designed as part of an event held at the British Library in London by the ISTD and 26 Letters. "Twenty-six designers and writers were given a letter of the alphabet and asked to produce a poster based on it," says Roger.

Below left: And here's an identity created for a Danish womenswear label. "The delicate typography is dissected to give a lighter touch," explains Roger.





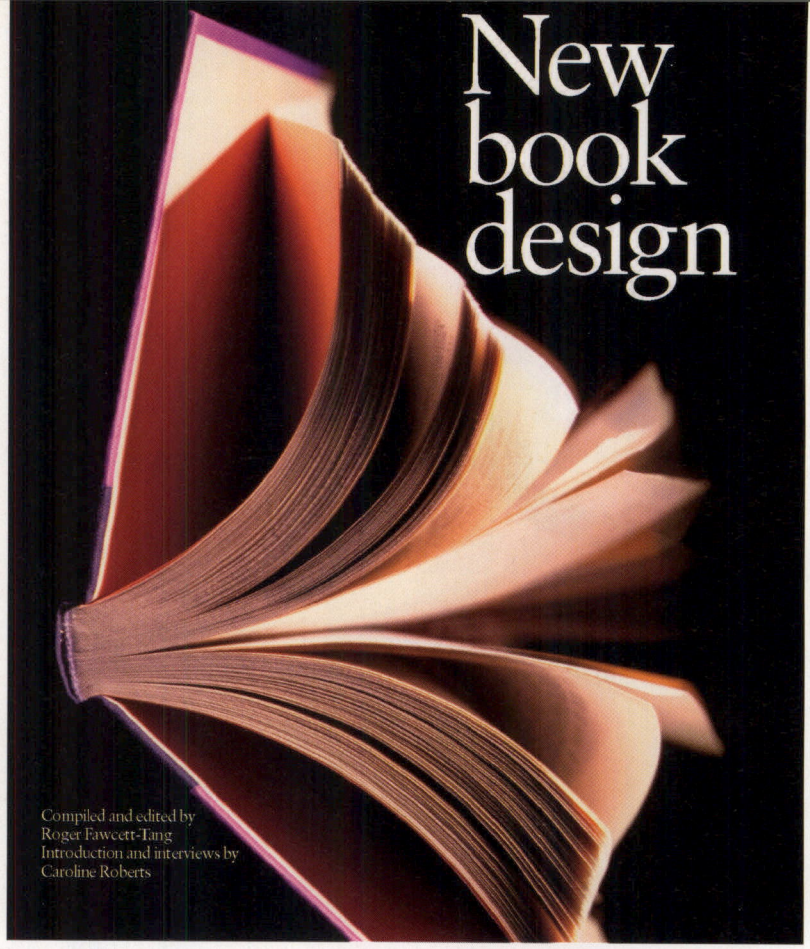
merged with Berlin's Meta Design and the operation began to grow, Roger took the decision to strike out on his own. "I've always preferred working in smaller environments and felt I'd learned everything I could there," he explains. "Struktur Design was really something of an experiment. I wasn't sure if there was some fundamental aspect of running a design company I wasn't aware of!"

Digital techniques

The technology may have changed – from 1993's Mac II running *QuarkXPress 2* to a G4 laptop running versions 4.1 and 6.5 of *XPress*, plus *FreeHand*, *Photoshop* and *Illustrator* – but Roger admits his style hasn't been particularly influenced by advances in technology and software, nor even that initial embrace of digital working methods. In his formative years, it was Swiss typography – the work of Wolfgang Weingart, and 8vo's highly influential Octavo magazine – that informed his high-contrast, typographic designs. Little has changed beyond a keener appreciation for earlier, 50s era influences.

"I never got into heavy manipulation, *Photoshop* montages, or anything like that. The work is more about very high contrast, with the focus on typography, basically. Not creating fonts, but rather playing with them and seeing what can be achieved by fragmenting them. I'll always look around

tang



Above right: Cover for a new book published by Laurence King and designed, compiled and photographed by Roger Fawcett-Tang. The book showcases a range of international book designs, from the mass-produced paperback to limited-edition artists books.

Above: A brochure created by Struktur for product design company Random Technologies. "Each product is shown first as an abstract detail, then with a pack shot, plus an image showing the product's native environment," says Roger.

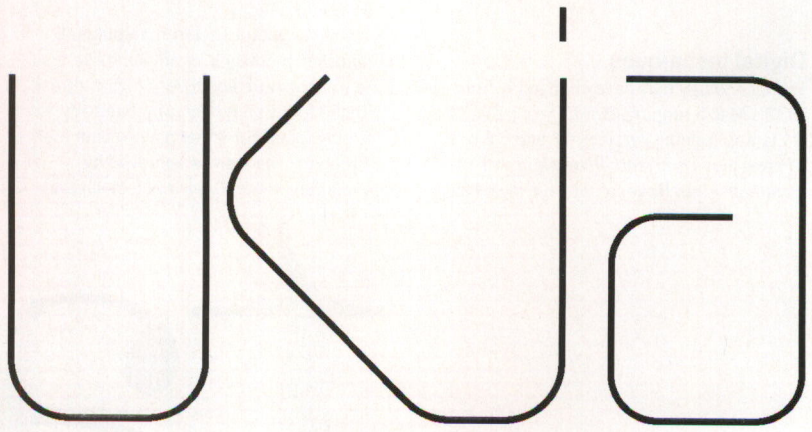
for new fonts for any new job, although I do predominantly work with clean, san serif fonts, rather than those that are all bells and whistles. It can get a bit trainspottery when designers try to find unusual fonts, but they can add a nice twist, subtly helping to give a piece of work its own personality."

His way of working remains resolutely old school, too. "The creative stuff is still scribbled on paper first," he says. "Then I'll try it on screen, get a printout and work from there. Of course accidents do happen, and sometimes interesting results will emerge when trying to achieve something different."

Getting on with it

For a studio that has thrived for nine years, Struktur has a remarkably low profile. Roger says he never consciously opted for a low-key approach, explaining that he's simply never had the time to worry too much about representation, up-to-the-minute web portfolios, or giving clients the hard sell. "Really, it's just about getting on with it," he says. "The reward comes from producing designs you're happy with, so it never really occurred to do much promotion."

If this outlook ensures that Struktur maintains something of an underground reputation, Fawcett-Tang isn't complaining. "Of course, it's nice to get big, fat corporate jobs," he notes. "But I don't really think it makes much difference to the design process whether the client is a one-man band or a large organisation. When designing for somebody working with a very limited budget, it's just as important to produce something to a high standard. I always try to come up with something that looks like it cost an awful lot more than it actually has. That's the real trick." ca-p



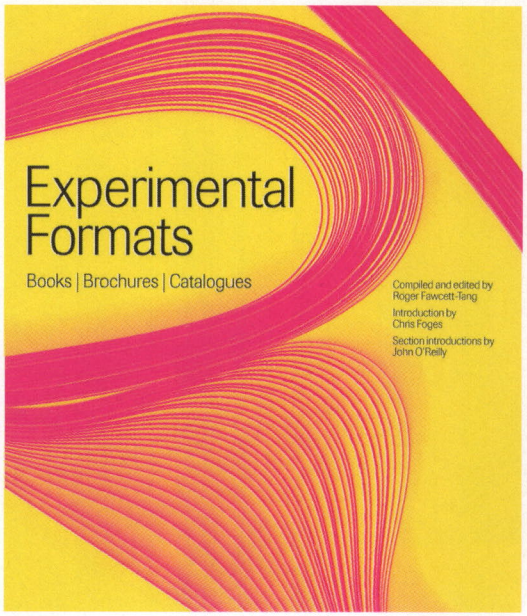
Do the write thing: experiment with your formats

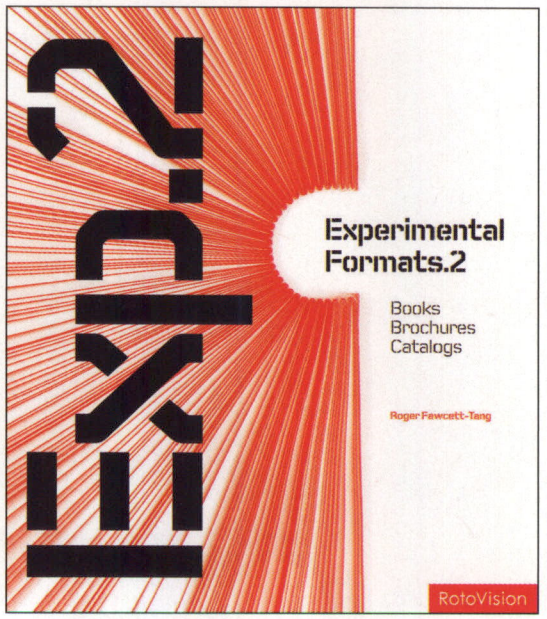
In addition to establishing Struktur in the UK and Denmark, Roger Fawcett-Tang has written and edited several books on design – work that has undoubtedly helped strengthen the studio's ties within the design community.

Titles include *Mapping*, *New Book Design* and *Experimental Formats*. "*Experimental Formats* features a wide selection of cutting-edge design for brochures and books from around the world," says Roger. "The book itself is split into two volumes, which are bound together into a special double-hinged cover. A complex navigational system is included, so that work by the same designs can easily be found and cross-references throughout the book."

A second volume, *Experimental Formats 2*, was published earlier this year. "It continues the experimental theme, and once again the book is split into two halves that are bound one above the other," says Fawcett-Tang.

Find out more about these books, and others from the Struktur stable, at [w] www.struktur-design.com/books/books1.html.





Bottom row, from far left to right:

A page taken from the 2004 Struktur calendar. Roger says: "A total of nine different designs have been produced to date, and each year the standard data held in a calendar is reassessed."

Struktur produced this identity for the UK Jewellery Awards. Roger says: "The constructed letterforms were also used to form the award trophy, with the letterforms extruded into a three-dimensional form," says Roger.

A spread from *Magalogue*, a promotional magazine from Alamy Images: "The trimmed page size alternates between full width and half-width to reveal and hide different elements of the spread."

make
sound

Tutorial

[illustration] Ginzberg [w] www.ginzberg.com

Make sound packaging

We show you how to create a cutting-edge CD package using a modular grid...

Over the following pages, we guide you through creating the design for a CD package that uses a die-cut slipcase and a separate inlay. The packaging is created using a modular grid system, a technique which affects the surface graphics and in turn determines the overall structure and the organic shapes which break from the grid.

Using a grid in this way helps to guide your decisions but also gives you the structure to break free from it. This type of system is particularly useful when used for digital or technological items, which need to be rigid and ordered and set up for a pre-determined amount of information. We show you how to apply values to create not just the layout but also elements on three separate surfaces, taking into account their relationship to one another.

Remember, this is just a starting point for your own projects: by using *FreeHand*, some simple actions and your own creativity, you'll soon be able to incorporate these skills into your own designs. >

Expertise provided by Ginzberg, [w] www.ginzberg.com.

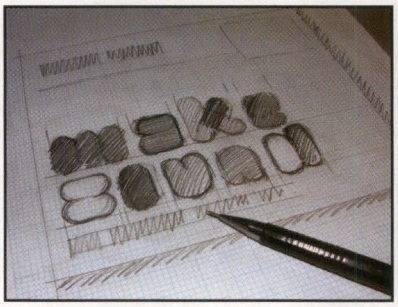
All the components needed to complete this tutorial can be found on the *Computer Arts Projects* CD77 in the Software\Tutorials\Tutorial files\Tutorial files\All\Packaging folder.

Part 1: Defining the grid

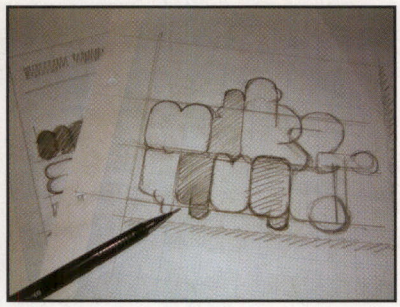
Work out your packaging design on paper and set up a modular grid...

Modular grids

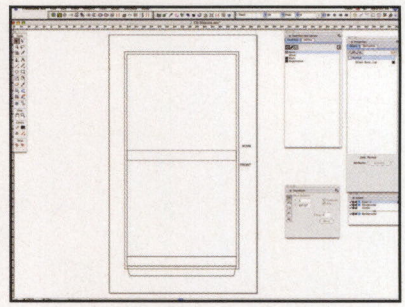
Modular grids enable you to create disciplined layouts and also give you the freedom to take the modules and create variations. This is particularly useful for packaging, because you often have only one continuous surface to work on. A modular grid enables you to produce a 'solid' looking pack rather than, for example, a book, which needs to be flexible and offer a varied pace for the reader.



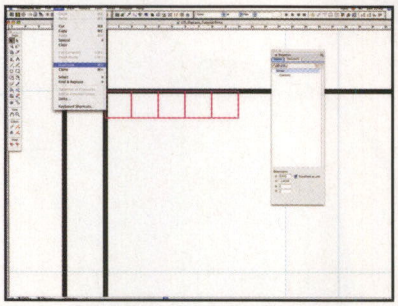
1 Start by using graph paper to plan your grid layout. Think about how you want the type to work on the CD slipcase design and fit to the grid. A modular grid system works well here because it enables you to work easily with bespoke type within the grid's parameters.



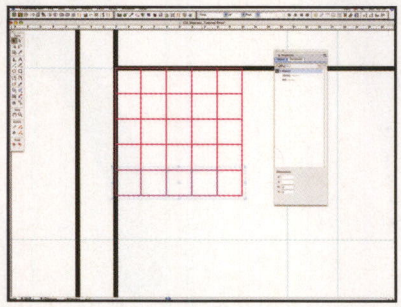
2 It's easy to work out how it will look when the slipcase is die-cut to reveal the design beneath. Overlay the sheets of gridded paper to ensure the design functions. When you're happy with your design, you can move onto the computer.



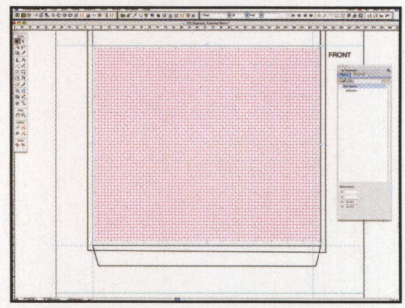
3 Open the file called CD_Slipcase.eps supplied on the CD. This is the standard area you have to work with for a single jewel-case CD. Now set up a modular grid for the layout.



4 Draw a square of 2x2mm. Clone it (Ctrl/Cmnd+[+]) and move it to the right. Position it so it butts up to the right-hand edge of the first square. Swap to Keyline view (Ctrl/Cmnd+K) to check it's positioned correctly. Duplicate (Ctrl/Cmnd+D) until you have a row of five squares.



5 Now group (Ctrl/Cmnd+G) the five squares, clone them and move them down so their top edge butts to the first row's bottom edge. Repeat the previous process as before using Duplicate to create an area of 5x5 squares. Group this object. This will form the base module of the grid.



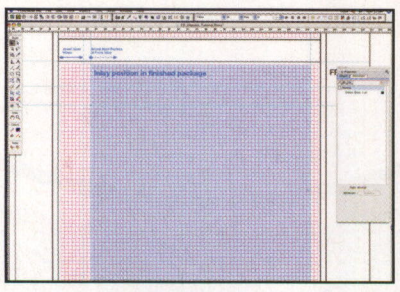
6 Use Duplicate again to create a much larger grid that covers the entire front of the slipcase. Drawing a grid in this way means that you can take individual modules and re-scale or re-position them to expand the grid's use and parameters.

Part 2: Functional elements

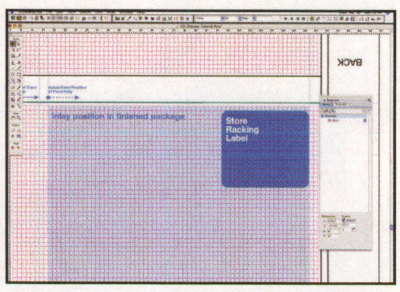
Consider the elements that need to be added within the overall design and layout...

More grids

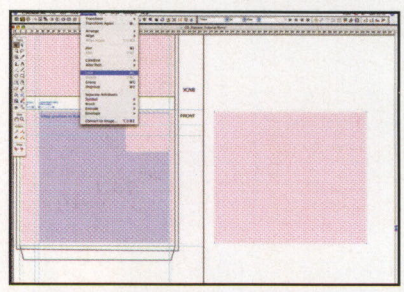
The main aim of a grid is to create a structure that enables a designer to organise and arrange information that will aid navigation and hierarchy. Good books on the use of grids are: *Making & Breaking the Grid* published by Timothy Samara, *A Type Primer* by John Kane and, of course, *Graphic Design: Grid Systems in Graphic Design* by Josef Müller-Brockmann.



1 Consider how a slipcase with a die-cut will reveal the jewel case beneath. First, drop a guide in 13mm from the left-hand edge to allow for the hinge of the case. Then drop another guide 4mm in to allow for the actual start of the inlay. The inlay is 120x120mm, so you can drop a guide in to show where it would sit beneath the slipcase.



2 Another consideration with CD packaging is what the retailer will do with it. The majority of stores place some kind of pricing label to the top right of any packaging. Here, we drop in a guide box of 40x35mm to ensure that we don't work in an area that will later be covered.



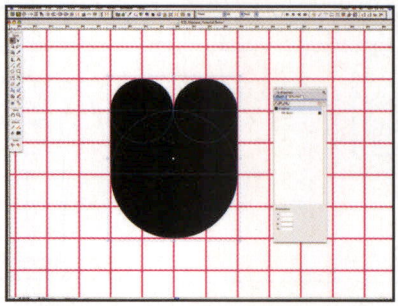
3 Now copy your grid and reposition it on the back panel for use later in the tutorial. Also, make a copy and move it to one side so you can use it to construct the type and its position on the cover. Lock (Ctrl/Cmnd+L) the grid so you can work over the top without altering it.

Part 3: Grid-based type

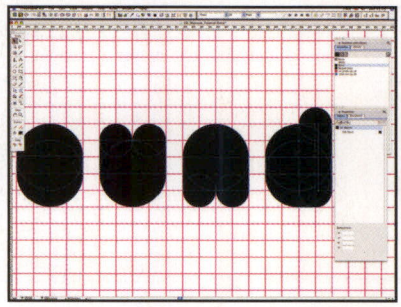
Use the grid and its modules to construct bespoke type elements that reinforce the grid structure…

Materials

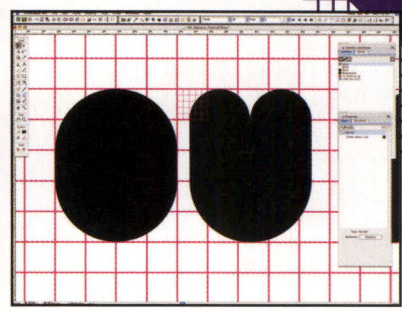
The item of packaging being created in this tutorial is a CD inlay with a die-cut slipcase. However, you might prefer to use a semi or entirely translucent material over a solid. You could simply print on this material or position a label over the product, all still underpinned by the grid system.



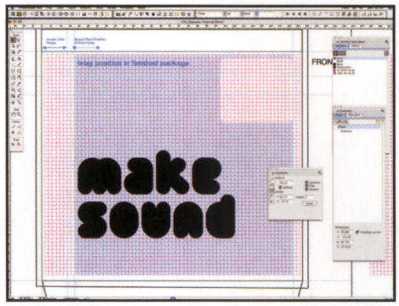
1 Create a 'u' in a 5x4 area of the grid. Draw two circles that match 2x2 squares and place them alongside each other at the top, then draw another circle that fits a 4x4 square at the bottom. Next draw a box of 2x4 squares and position it so it sits on the halfway point of the top circles and the larger bottom circle to create the run through them both.



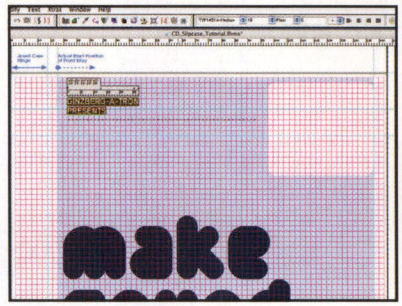
2 Now create some other letters based around these principles. These are simple letterforms defined by the grid. You can also use a modular grid as a basis to construct more complex letterforms and define their interaction with one another.



3 Take one of the 5x5 modules originally created and re-scale it so it fits down to an original 2mm square. Place this on the letter edges and use it to create the letter spacing. This will again be defined by measurements of the grid.



4 Once you've created all your type, place it on your cover, making sure it works in relation to the front inlay position. Here, we've also re-scaled the type but ensured it still works to the gird divisions. If you make everything from the same basic divisions, elements will always fit together.

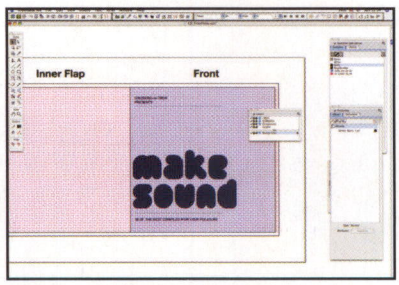


5 The next step is to begin to add the other features of the front cover, namely the artist's details. Make sure this goes as close to the top as possible for retail racking purposes. Again, we've used a typeface that complements the grid.

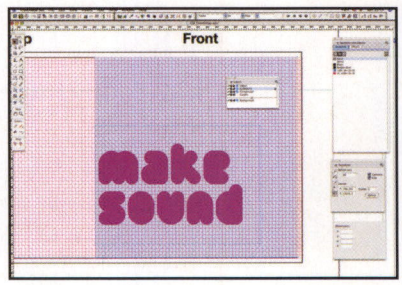
6 Place all the grids and guides on separate layers and you can easily turn them off to view the overall composition of your design. Here, you can see even without the grid that there's an underlying structure. You can add even more elements but still work to the grid.

Part 4: Starting the front inlay

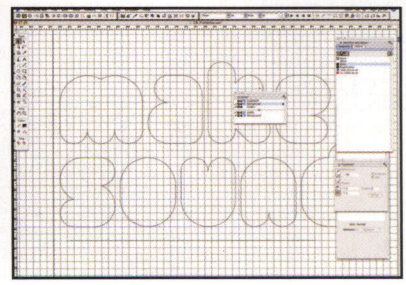
Use the slipcase design on the front inlay and begin to break from the grid…



1 Open the file CD_FrontInlay.eps from the CD. This gives you a standard template for a four-page inlay to a jewel case. Copy the grid, the front elements and the position guide from the slipcase design and position them correctly on the front inlay. Also clone the elements onto another layer and call it Elements.



2 On this layer, delete everything except the bespoke type to be die-cut. Union this type, draw a box 120x120mm to match the slipcase then punch the type through the box to create a 'mask'. We've drawn a magenta box beneath the mask to show the result we want.



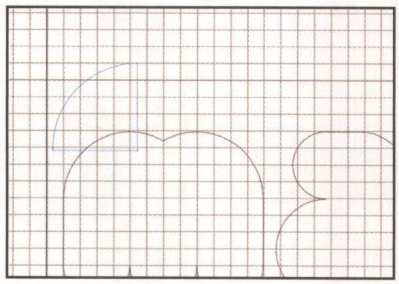
3 Drag your Grids layer to the background. It's now displayed with a grey line that makes it easier to work over the top of. You need to be working on the Foreground layer for the next part of the tutorial, using the Elements layer as a mask to double-check against your embellishing.

Part 5: Embellishing the front

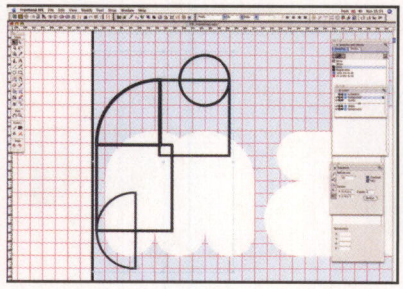
Now use the grid to expand beyond the regimented type and break from it...

Modular elements

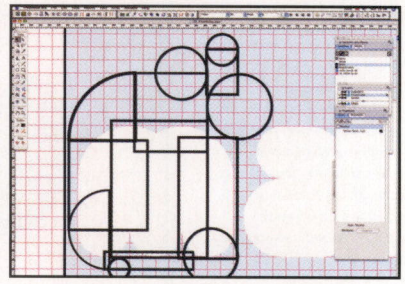
You can easily create your own bespoke elements to fit a modular grid. These grids are particularly useful at helping arrange curves and arcs because of the exact square divisions. The elements made for this tutorial use basic circles to fit the divisions, although you could always tweak the curves to create more individual shapes.



1 Create some shapes that will show through the die-cut. Draw a circle then punch out segments to create a semi-circle. Re-scale it to fit the grid and position it offset from the letterform. You need a shape that works to the grid and the letterforms but makes its own use of the grid.



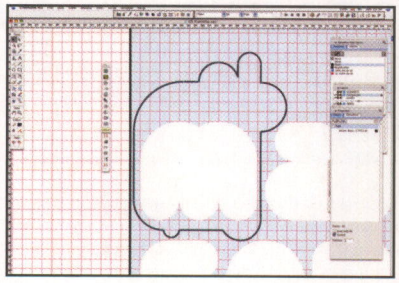
2 You can use more basic shapes to start building an overall shape that relates to the letters. For example, use simple circles and rectangles positioned and scaled in relation to the grid to create a more organic composition.



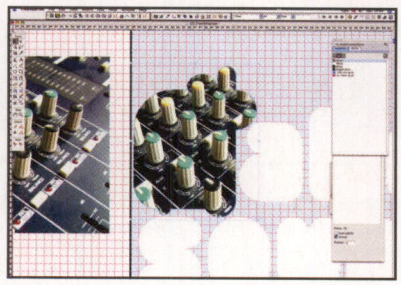
3 Finish the object by filling all the gaps, ensuring that the shapes run into one another. Make sure that the shape is slightly larger than the original letterform so there's some leeway when it's positioned behind it. Also, leave a gap between this shape and the next so you don't get nasty overlaps when seen through the die-cut.

Part 6: Filling your shapes

Make your shapes solid, fill them with images and test them out...

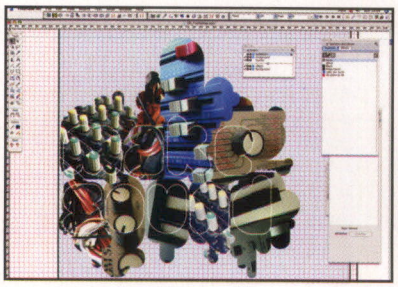


1 Select all the objects of the first shape. Go to the Xtra Operations palette, select Union to join them all into one complete object. Now is also a good time to select and delete any rogue points so you have a clean path.

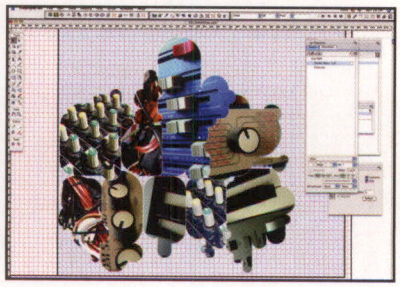


2 Import (Ctrl/Cmnd+R) your chosen image to sit within the shape. Position and re-scale it over your shape. Now Copy (Ctrl/Cmnd+C), select the shape then Paste Inside (Ctrl/Cmnd+Shift+V) to fill the shape with the image. This is how it will appear on the front of the inlay.

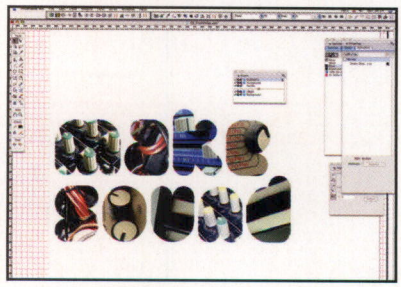
3 Now click on the Elements layer with the mask you created earlier. You can see how the slipcase position will affect the front inlay design: one design will work somewhat free of the grid on the inlay, but when the slipcase is introduced it'll be defined by more formal elements made from the grid's parameters.



4 Create more shapes for each letterform and repeat the process of filling them with different images. You can go much further than this, but always try to keep to the basic grid to retain structure in your composition.



5 You can also add a stroke to the shapes if you feel they need more definition. And you can have them overlapping, as long as this doesn't interfere with how they'll be seen through the slipcase. You can also arrange them in front of or behind one another to give depth to your design.



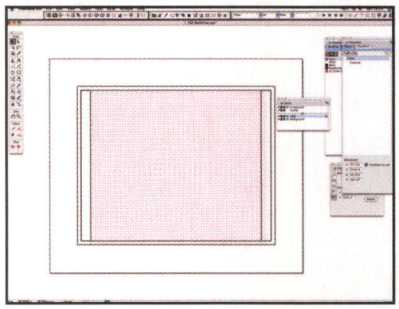
6 Once you're happy with the compositions, simply turn on your Elements layer as before to see your final design working across both parts of the CD package.

Part 7: Track listings

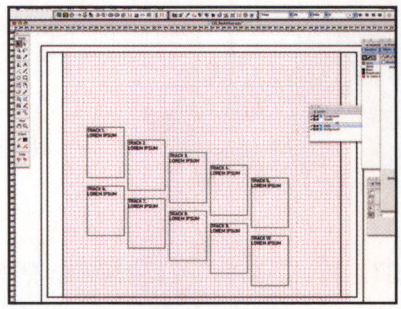
Set the track listings on the back inlay using the slipcase as a mask...

CD packaging

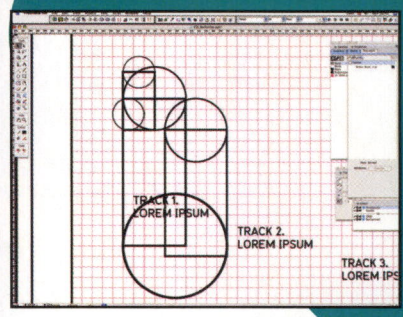
CD packaging was seen as the bastard son of vinyl artwork for some time, with 12-inch artwork being reduced in size to fit the smaller dimensions. Fortunately, the medium has had time to evolve and has now become a respectable form of packaging in its own right. Treat it with the respect it deserves, consider its use, what can be done with the packaging (within budget!) and see what makes good CD packaging. It costs nothing to spend some time in record shops examining good CD packaging design. Plus, you actually get to touch and feel them and see what really makes them work.



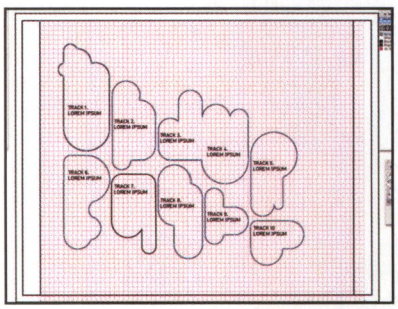
1 Now you need to set up the track listings on the reverse of your CD package. Open the file CD_BackInlay.eps from the CD. Now paste in a copy of your basic grid and position it to the top-left corner and drag its layer to the background. This will form the basis of placing your more traditional type/details on the reverse.



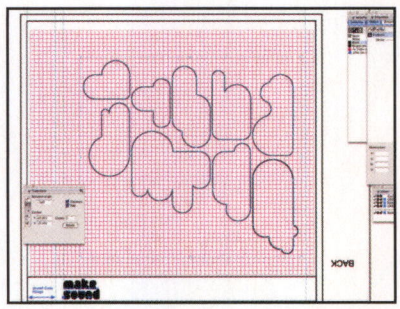
2 For this design, we've arranged the blocks for the track listings in a diagonal stacking system down the page from left to right. Using the grid as a guide, it's easier to try out this sort of design. Also, you can see how we've defined a generic area for any extra details.



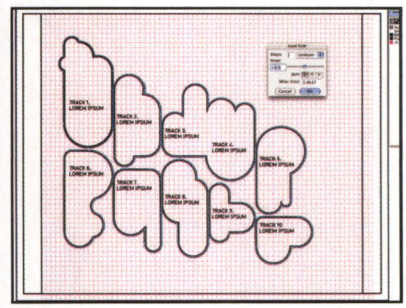
3 Now you need to create the shapes that will actually be die-cut out of the slipcase. As before, begin to create individual shapes for each track listing, always working with the grid and the areas you have just defined. Again allow a tolerance gap between the shapes for the die-cut.



4 Complete all your shapes for each track listing. The gaps between each shape need to be there to retain the slipcase's integrity. Even though these are organic shapes, they still hint at an underlying grid and structure to their form.



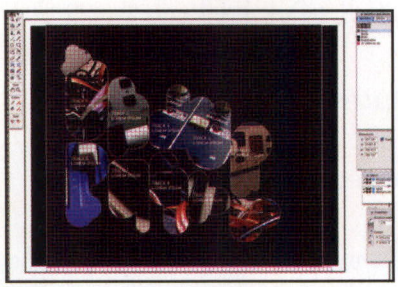
5 Now simply copy and paste your grid and the shapes onto the reverse of your slipcase. Remember to rotate your reverse elements by 180 degrees so it'll be the right way round when the inlay is printed and folded.



6 Go back to your Back Inlay file, select the shapes and give them an inset path so they butt up against one another. This is to allow for the tolerance needed for the slipcase, so you don't get any white gaps.

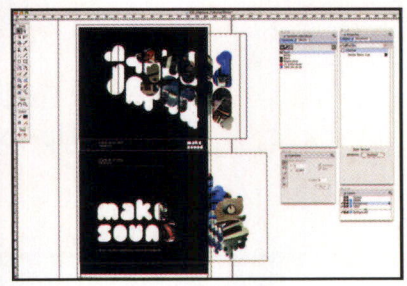
Part 8: The finished package

You can now bring all the parts together to produce a finished solid package...



1 Now use the same process as before to paste images into the back inlay shapes. We've also made the type white to knock out from the images. You can see how the grid works over the top and can appreciate how it gives structure as well as freedom to your design.

2 You can also work the cover further. Think about your colouring and how it will relate to the images below. You can also begin to fill in the extra info required on the packages, such as spine details on the slipcase, and any credits/logos required. Again, use the grid for precise placement.



3 This tutorial is just a starting point for your own projects. If you follow these steps, you should be able to produce a CD package using a grid that works not only across the surface but through layers of materials, and is a solid piece of packaging. ca-p

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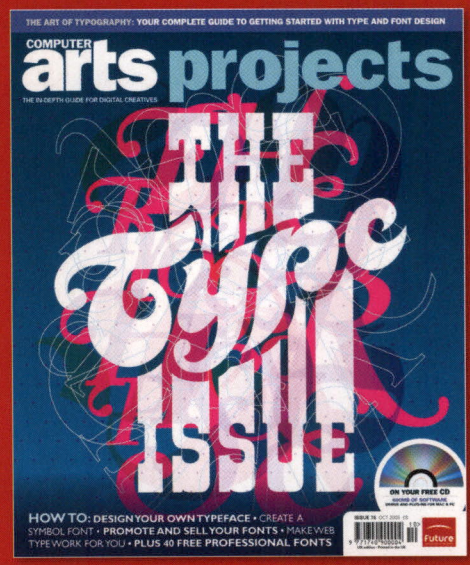
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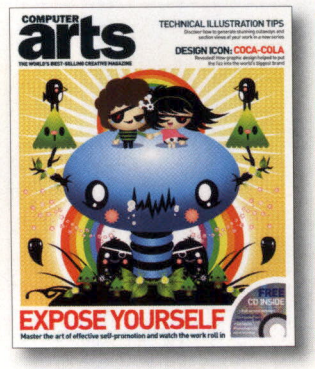
Create the ultimate portfolio, Universal Everything profile, children's book illustration, six tutorials and more.

ISSUE 114: CODE COB00114
Discover the art of pitching; sell your own merchandise; *Flash*, *Photoshop* and *After Effects* tutorials; printer group test.



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Classic design #4

VW Beetle ad

A defining moment for commercial ad campaigns...

The innovative Volkswagen Beetle magazine ads, created by the US-based Doyle Dane Bernbach agency in the 1960s, took commercial campaigns down a new road, countering the swagger of ostentatious American car advertising at that time with a unique concept, simply put.

The minimalist approach of the 'Think small' ad, with its exaggerated white space and short rebellious message that poked fun at the 'bigger is better' mantra coming from other car manufacturers, slapped magazine readerships to attention and started a Beetle mania similar in zeal to the musical one from Liverpool.

It was followed by equally bold ads, such as the famous Lemon ad where the word 'Lemon' appears below a photo of a Beetle that has apparently been rejected from the assembly line. The copy explains that the chrome strip on the glove compartment is blemished and needs to be replaced. "We pluck the lemons; you get the plums," it states, evoking a feeling that Volkswagen quality control was reassuringly militaristic so as to guarantee a perfect car every time. Original and distinguishing ads such as these made the VW Beetle a best-selling car in 1960s America. ca-p

Think small.
Our little car isn't so much of a novelty any more.
A couple of dozen college kids don't try to squeeze inside it.
The guy at the gas station doesn't ask where the gas goes.
Nobody even stares at our shape.
In fact, some people who drive our little flivver don't even think 32 miles to the gallon is going any great guns.
Or using five pints of oil instead of five quarts.
Or never needing anti-freeze.
Or racking up 40,000 miles on a set of tires.
That's because once you get used to some of our economies, you don't even think about them any more.
Except when you squeeze into a small parking spot. Or renew your small insurance. Or pay a small repair bill.
Or trade in your old VW for a new one.
Think it over.
the boat.

Lemon.

This Volkswagen missed the boat.

The chrome strip on the glove compartment is blemished and must be replaced. Chances are you wouldn't have noticed it; Inspector Kurt Kroner did.

There are 3,389 men at our Wolfsburg factory with only one job: to inspect Volkswagens at each stage of production. (3000 Volkswagens are produced daily; there are more inspectors than cars.)

Every shock absorber is tested (spot checking won't do), every windshield is scanned. VWs have been rejected for surface scratches barely visible to the eye.

Final inspection is really something! VW inspectors run each car off the line onto the Funktionsprüfstand (car test stand), tote up 189 check points, gun ahead to the automatic brake stand, and say "no" to one VW out of fifty.

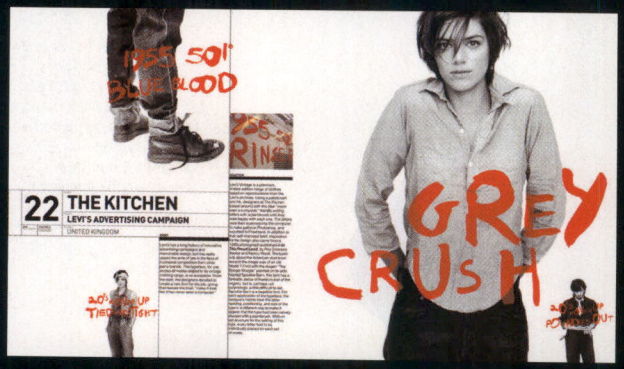
This preoccupation with detail means the VW lasts longer and requires less maintenance, by and large, than other cars. (It also means a used VW depreciates less than any other car.)

We pluck the lemons; you get the plums.

Opposite page: A person could get lost in all that white space, and it was a shocking departure from the way ads were designed in the 60s. But it focuses all attention on the neatness of the Beetle and was an attention-grabber at the time.

Left: There's no colour, no lush scenery and no models – just the Beetle in black and white. This ad was everything that other car ads weren't. And having got people's attention, the message was communicated in an easy, conversational style in the copy running along the bottom.

COLETTE
6
DVD
The Mill
3D
Digital to
Client: Colette
Design: Work in Progress
Year: 2004
Country: France
Colette No 6
This CD/DVD is No. 6 in a series of music CDs that French store Colette has released over the years. The difference with this one is the addition of the DVD element. The material on the disc was created by Michel Gaubert and Marie Branstiec in conjunction with Geneviève Gauckler. Design of the packaging is courtesy of Creative Director Ezra Petronio at Work in Progress. The design continues the look of previous releases, maximizing the minimalist effect of the transparent jewel case. Only one color is added, in this case red, which is screen-printed in Helvetica type directly onto each cover. The black version, also shown here, is a limited edition for Comme des Garcons. Music on the CD/DVD comes from, among others, the Scissor Sisters, Hot Chip, Jonny Trunk, and Franz Ferdinand. Visuals come from Geneviève Gauckler in the form of cute characters that take the viewer on a journey from Paris to Tokyo.
Client: The Mill
Design: Made Thought
Year: 2004
Country: UK
The Mill
The Mill specializes in high-end commercials and music promos. This DVD was produced to showcase The Mill's recent work to prospective clients. Designers at Made Thought were briefed to create a package that would be "special" enough for the user to want to keep and archive on their shelf. In addition, it was important that the package reflected the visual look and feel of The Mill's identity. The packaging is based on the Burgopak system, which allows the DVD to be presented to the user by pulling the card on the right of the package to reveal the disc on the left. The design has been combined with strong typography, part of The Mill's visual identity, which uses Helvetica Neue to make a minimalist, yet bold package.



From top to bottom:
DVD Art by Charlotte Rivers. "If you have a book of, say, DVD covers," says Tony Seddon, "you can choose a designer you know is going to do a really good style job."

Every conceivable use of type design was trawled to produce *Type Specific*: "Each featured project is discussed from brief to solution," says Tony.

Part of the *Materials for Inspirational Design* series, this is the second book, on plastics.

Profile

[w] www.rotovision.com

RotoVision

"Our whole publication list is aimed squarely at the creative community." Tony Seddon outlines the RotoVision game plan…

Books about design fall into a very special category: they lack the guilt associated with your coffee table title but are free to indulge the same passion for production which the designer is powerless to resist. "Three words sum it up..." says Tony Seddon, RotoVision's Art Director: "Quality, inspiration and creativity." That's the proposition.

What keeps the design title free of guilt is the fact that it's a professional resource as well as a beautiful object. RotoVision wants to make you more creative and more productive while simultaneously gratifying your senses, "We want our readers to be able to go back to our books time and again," agrees Tony. "Ideally they'll find something to inspire them and make them want to push things a little bit harder."

Designing books is never going to be an easy process. The longevity of the final product means even the smallest mistakes will have time to catch up with you. Tony's job is complicated by the fact that his audience is of a particular mindset: "A lot of the people that buy our books are designers themselves, so they're very discerning readers from that point of view."

The right balance

The temptation is always there — "a designer, designing books for designers" — to find yourself in some mad race to out-design your readers, to anticipate fashions and establish credentials. "You have to be careful not to become self-indulgent," cautions Tony. If you fail to get the balance just right, your books won't sell and that wouldn't be a good thing.

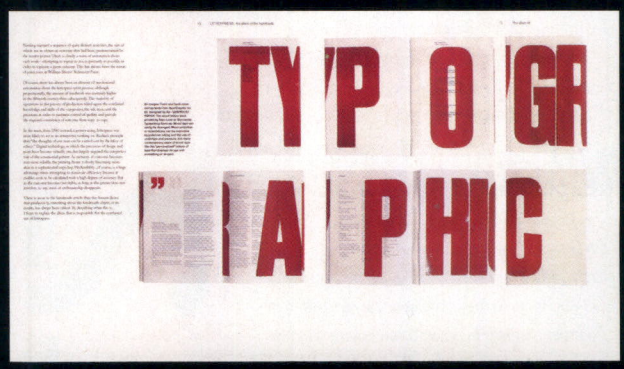
So it all comes down to careful planning, understanding your goals and having a clear idea of what you want to achieve. "A lot of

Bettina Rheims
"Taking off your clothes is, for me, a way of stripping down to your soul," says Bettina Rheims. "It's not about tits and butts. It's more about leaving social status in the makeup room."
Bettina Rheims is one of France's most celebrated photographers, having emerged in the late 1970s with a series of photographs of strippers and acrobats published in Nicole Wisniak's cutting-edge *Egoiste* magazine. Since that time, Rheims has consistently pushed the boundaries of nude and erotic photography with provocative images that explore female sexuality in some of its most daring dimensions.
Female Trouble (Schirmer/Mosel, 1993) was a groundbreaking book of portraits of strong, independent women ranging from celebrities such as Anouk Aimée, Lauren Bacall, and Naomi Campbell, to friends, strangers, and circus performers. *Modern Lovers* (Edition Braus, 1996) explored adolescent sexuality in a series of photographs of androgynous teenagers who seemed almost angelic in their naked innocence. *Chambre Close* (Kehayoff Verlag, 1992), Rheims's first book in color, was a collaborative work of voyeuristic fiction with writer Serge Bramley, for which Rheims
not satirical. It is a revisitation of the Bible with a modern medium: photography. How would you express it in a modern way? I had no idea of offending."
Rheims's most explicitly sexual photographs to date are from a recent series entitled *Marceaux Choisis*, which depicts women making love to women, but she tends to downplay their importance in the overall body of her work. "It was a day and a night in a studio with four girls, a commission project," she says. "We got two porn stars and two not. It was quite quickly boring."
She points out that a recent book, a travel diary entitled *Shanghai* (PowerHouse Books, 2004), contains very few nudes, less nudity than most of my fashion-photographer colleagues."
And there is laughter in her voice when she notes that her most popular book is *Animal* (ArtDiva, 1998), a series of photographs of stuffed animals. "It's sold out 60 times."
Having emerged as an artist from the field of fashion photography, Rheims tends to
WITH A SUBSCRIPTION TO MAKEMLADE
RAMJEETS MINI MARKET
CONVENIENCE AND DAILY GOODS
CLOSED
Sun
GOTCHA!
PLAGUE OF GAY ASYLUM SEEKERS
9
10
11
CA.
AZ.
NM.
8
Private Property, 1999
underpants and a bra. Then there's a scream from a closet and there are two dirty little Japanese men in there. You think it's a poor girl being sold by her father for some dirty sexual things, but then it becomes clear that she is running the game. She's probably forcing her father to sell her. I was interested in this image of a teenage girl in underpants in the middle of the night being so much in control of her life. I photographed about 100 teenage girls, inventing scenes like that, where they were in control of their destinies."
141
Bettina Rheims

Above left: Focusing on digital image-making which combines traditional skills with new technology, *Digital Illustration*, compiled by the inimitable Lawrence Zeegen, features work from around the world.

Above right: Part of RotoVision's *World's Top Photographers* series, this title showcases the best of nude photography from 40 of the worlds most eminent photographers. Others in the series include Portraits, Landscape and Wildlife.

Below: *Letterpress* by David Jury explores popular contemporary uses of letterpress printing and airs an eclectic and inspirational selection of typography.



the style comes from what's called the 'acquisition' process," explains Tony. "It's an exhaustive process of looking at ideas and deciding early on what visual take you want for that book." Not only must a book answer a need, it must look like it will too.

Careful commissioning

Once there's a clear picture of what the book's about and the material is being gathered in, it's time to think about designers. Given that the in-house RotoVision design team is a whopping two-people strong, most of the work goes out to freelancers. When you add to this the fact that the RotoVision catalogue is growing at a rate of 35 titles per year, you get some idea of the challenging workload involved.

Consequently, a crucial task for the in-house designers is to choose the right freelancer for the job. "A certain type of designer might be good for one type of project but not for another," reasons Tony. "You may have a book with a high style requirement, or a step-by-step *Photoshop* work-through where you need someone who's going to be very organised." Matching designers with projects is what clinches the deal.

"That's why we choose our layout people very carefully," says Tony, "because it's us that will end up fixing it if things go wrong." And given the size of the team, that would be serious unpleasantness spread over 224 pages. So the ideal designer is one who solves problems, "When you get the first layouts back, you don't want it covered with yellow boxes saying 'don't know what you want to do with this'." Once the material is in and the designer has been chosen, things start to hot up. "It varies between jobs," says Tony, "but ideally you'll work on a nine-month schedule." That sounds like plenty of time but it's deceptive, because the last three months are taken up with the repro-print-bind process and the first few are going to involve actually writing the book. That doesn't leave a huge margin of error when it comes to design.

So, as you'd expect, Tony has the whole thing down to a science: "We like to do 8–12 spreads with real material in close conjunction with the designer." This is when the book is 'designed', when the grid or grids are determined and when the overall feel of the title is set. The *XPress* files are sent back to RotoVision for minute scrutiny and, once blessed, they return to the designer as the template for the rest of the book.

Occasionally the aesthetics need fine-tuning but more commonly the problems are technical: "We just had an example where the designer used TrueType fonts for all the layouts. They work fine on a LaserWriter but not on high-end imagesetters." Luckily, only eight spreads had to be fixed.

But, of course, these books aren't just pretty things; they serve a purpose — to educate. A title must also feed the designer's need for instruction to have any kind of success. So, "The layout has to be

"A lot of the people that buy our books are designers, so they're very discerning"

transparent; these books are designed to be used." This serves to give the books a structure, without which they might rapidly become self-indulgent.

Know your market

Publishing is a pretty unforgiving field and it doesn't do to forget that. "At the end of the day, we're creating a consumer product," says Tony. "The last thing you want is people trying to follow a walkthrough having to waste brain power on decrypting the layout."

What complicates matters is that a designer will be unlikely to part with hard-won funds in the first place if a book looks boring.

How you solve that equation is what sells. "It's about understanding your market," believes Tony. This is what drives most of the decisions in the 'acquisition' phase. "If we're designing a hardback with a DVD, it's going to have to retail at £35. Students aren't going to be able to afford that." Not only will that impact editorially but it will determine the production: "The images we can use, the finish on the jacket." You can't get too dewy-eyed about it.

But they continue to get it right, and the design world loves RotoVision for that. The feeling is entirely mutual too: "We want to continue providing a good range of resources for designers," says Tony, simple as that. "We're happy with our direction." **ca-p**

"The last thing you want is people... having to waste brain power decrypting the layout"

Four of the best

Tony Seddon tells us why he recommends these four RotoVision classics...

About Face

by David Jury

"If I were going to give one book to a student of graphic design and typography, I'd give them this one," says RotoVision's Tony Seddon. Typographic rules are critical to good design: "That's why designers at all levels should read this book."

Color Management

by John T. Drew and Sarah A. Meyer

This book delivers the inside story on colour theory for all the fields of visual communication. If that isn't enough for you, "The excellent choice of examples used to illustrate the information mean it's also a very inspirational read."

Experimental Formats 2

by Roger Fawcett-Tang

A book packed with innovative design covering everything from lavish projects with big budgets to the incredibly clever stuff that people manage to do with two colours and no budget at all. "If you want something different, this is where you'll find it."

Maximalism

by Charlotte Rivers

Many of the designers that contact RotoVision requesting a viewing of their own portfolios mention this book, and how much they wish they'd been in it. "It's indulgent, excessive, decadent, and just really great fun," says Tony.

Quark

Competition

[w] www.quark.com

Win QuarkXPress 6.5!

Win one of two copies of the latest *XPress* version, worth £995 each...

QuarkXPress is the granddaddy of professional DTP applications, used throughout the publishing industry – for everything from occasional newsletters to international magazines. Over the years its flexibility and power has continually grown, adding ever more sophisticated features, and the latest 6.5 release is the best yet. Now you have the chance to win one of two copies of the application in our competition, courtesy of Quark.

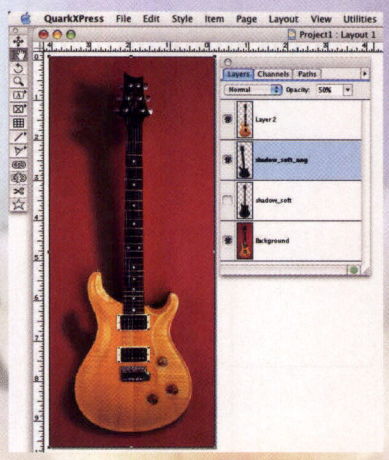
New features

New to *QuarkXPress 6.5* is the capability to import *Photoshop* documents (as PSD files) directly into your projects, so you can take advantage of multi-layered images without leaving *XPress*. Even if you don't own *Photoshop*, version 6.5 enables you to adjust, filter and transform images with the new QuarkVista XTension. Sophisticated image-enhancement features such as Gaussian blur and unsharp mask can be applied with a few clicks, as can levels, colour correction, transformations and more – all without affecting the original image.

Other additions include the ability to place guides on a master page's pasteboard and display them automatically in your layout; group tables with other *QuarkXPress* items; customise printing features such as saving output settings; and simplify management with support for Citrix servers. You can even run the program straight from a server rather than an individual computer.

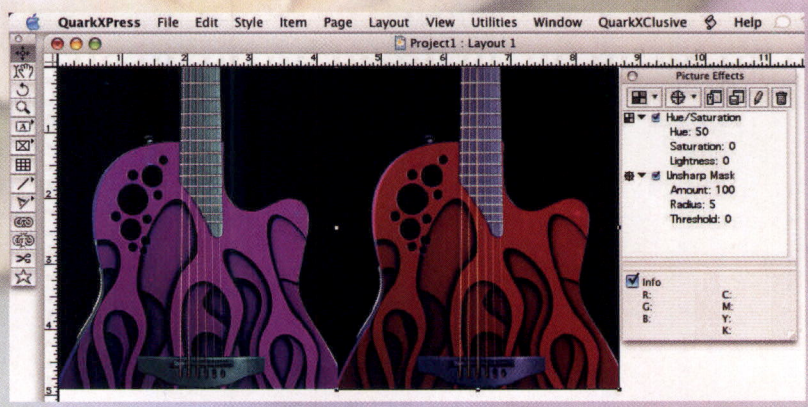
In addition, for a limited time, registered *QuarkXPress 6.5* users can access a package of more than 40 OpenType fonts from Linotype. And if you're faced with the dreaded 'Missing font' message, you have the option to buy the font immediately at a reduced price.

To have a chance at winning a copy of *QuarkXPress 6.5*, just answer the following question correctly and send it on a postcard to **Quark Competition, *Computer Arts Projects*, 30 Monmouth Street, Bath BA1 2BW**. Alternatively, enter at **[w] www.computerarts.co.uk/competitions**.



Above: *QuarkXPress 6.5* offers the ability to import *Photoshop* PSD files, complete with layers.

Below: With the new QuarkVista XTension, you can manipulate graphic images directly within the app.

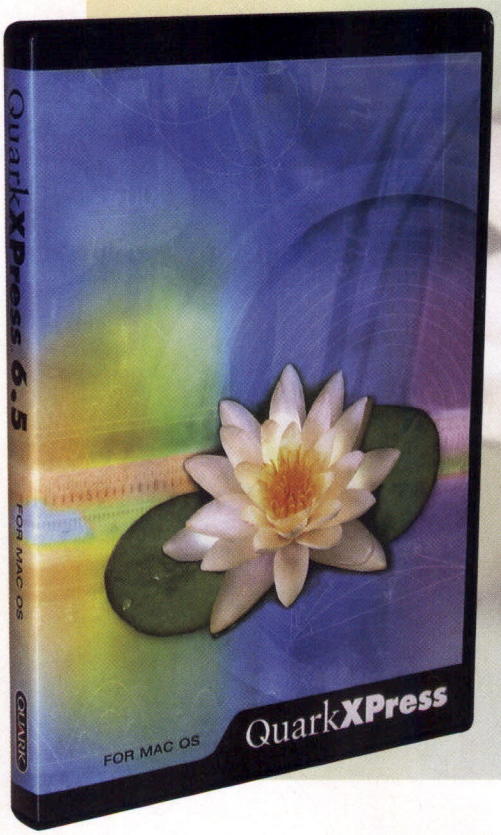


The question

What is the name of the XTension included with *QuarkXPress 6.5* which enables you to edit images?

The rules

The closing date for this competition is 17 November 2005. Employees of Quark or Future Publishing, their agents and their families are not permitted to enter. Multiple entries are not accepted. The editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with further offers, please indicate this on your entry. We will not pass your details on to third parties. CA▸P



Tutorial

Understanding poster design

Knowing the rules of graphic design is a great basis for designing a poster. And knowing when to break those rules is where great design begins...

[illustration] Red Design [w] www.red-design.co.uk

A poster exists to sell products, invite us to events or to convey a message. For this to work it must be seen by as many people as possible. Rules and grid systems have been developed by master practitioners over the last 50 years or so to help the designer convey these messages.

In the following tutorial, we begin by looking at some of the 'laws' of poster design as defined by one of the masters of the genre: Josef Müller-Brockmann. We then give a brief overview of the grid systems which underpin most modern graphic design: the invisible underlying structure of a page. Finally, we create a poster that uses some of these laws and follows a particular grid system while exposing some of the underlying grid elements for visual effect.

It's knowing when to break these rules that produces great design, so we end by wilfully breaking some of these rules in order to try to achieve that extra 'indefinable' quality that makes a design special.

Expertise provided by Ed Templeton of Red Design, a Brighton-based company specialising in print media. [w] www.red-design.co.uk

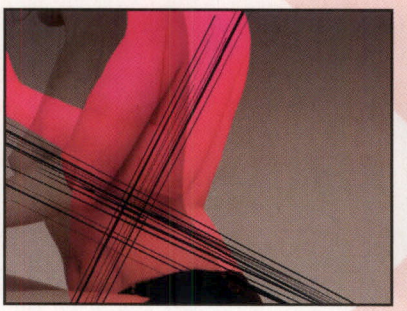
Part 1: The rules

Let's begin by looking at some of the basic rules of poster design...

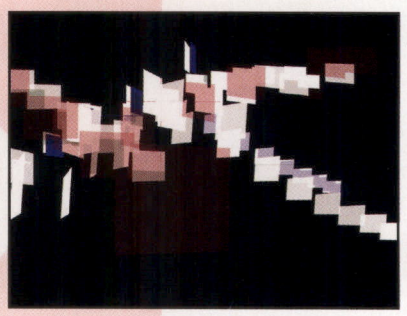
Follow history

A fantastic resource for anyone interested in poster design is *History of the Poster* by Josef and Shizuko Müller-Brockmann. The former is one of the most revered designers of the last century and in this book he gives a great insight into his theories of how posters work. This is accompanied by a great collection of posters from the last 100 years.

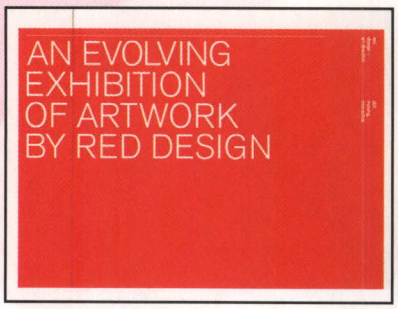
1 The poster should awaken interest in the viewer long enough to convey its message. It should catch the eye: it must ambush the passer-by like, as poster designer AM Cassandre put it, a kind of 'optical incident'. There's no absolute answer of how to do it, but there are some design laws which will heighten the effect.



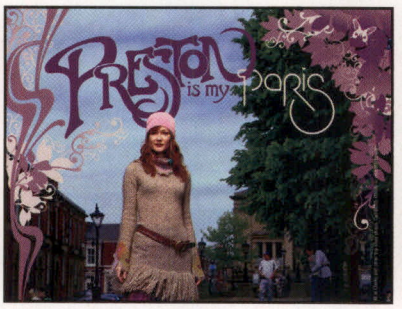
2 A poster traditionally reproduces a likeness of reality rather than reality itself. The way you create that likeness is chosen in order to emphasise certain elements. Exaggeration and distortion are used to create a reality which emphasises the message your poster is trying to convey.



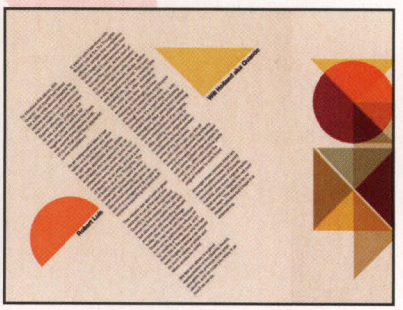
3 The decisions a designer has to make to control the 'reality' of their poster involves form, colour and composition, contrast and proportion as well as quantity, rhythm and dynamics. It's laws and grid systems that enable the designer to solve the relationship between these elements.



4 Müller-Brockmann proposes some basic rules of poster design: it should be legible and understandable. It should have maximum effect with a minimum of graphic means. It must have large elements to work at a distance, but must work close-up too. Ultimately, it should establish a new contact between the viewer and the message.

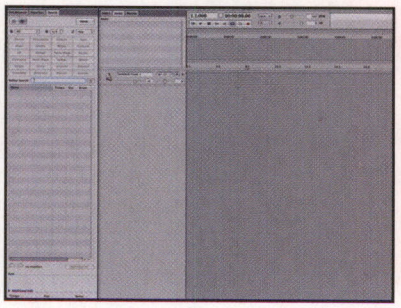


5 Lettering should integrate into the image so that type and image become inseparable in the memory. Lettering outside of the picture area connects to it proportionally or by use of size or colour. It should be clear from a distance. Information should be concise, simple and complement the pictorial element to increase impact.

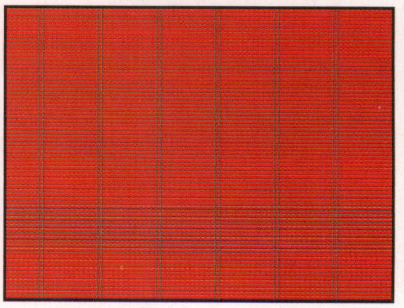


6 The poster's message should be clearly expressed by use of shapes and images. Diagonal shapes are dynamic, as is the use of rhythm. Horizontal and vertical shapes seem harmonious yet static. Shapes placed above the centre have emphasis and seem elegant, and pictorial elements on the right seem heavier than on the left.

7 The designer's choice and use of colour can emphasise and reinforce. It can strengthen an atmosphere, give rhythm and connect elements. Ultimately, it can quicken the delivery of ideas. However, Brockmann concludes that use of these rules alone will not necessarily produce great work. There is always something indefinable, something that cannot be measured, the poster's 'secret'.



8 Grid systems are ways in which the poster's elements (discussed above) can be organised. The grid is the graphic design equivalent of a building's foundations. And grid systems appear in everything, from architecture, to maps, music, paving and poetry. They are about the organisation of objects in space, a series of vertical and horizontal lines visually dissecting the page.



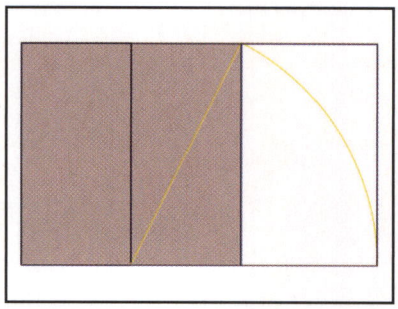
9 Grids can also seem pretty scary unless you get your head around them. Use them as tools to help you organise your communication; that's what they're there for. They aren't necessarily about limits and control, but more about thoroughness, bringing order to the page and ultimately making content accessible.

Part 2: Understanding grids

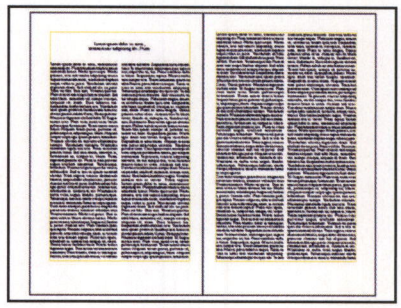
Choosing between a geometrical or mathematical grid system...

The Fibonacci Series

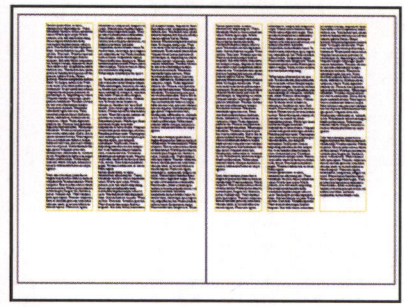
Discovered by the eponymous Italian in the 12th century, this sequence appears in leaf formations, shells, and many other forms in nature. Thus the Golden Section, which is related to it, appeals to designers who look to nature for inspiration.



1 The oldest systems for calculating proportions are geometrical – that is, the relationship of points and lines rather than their measurement. One of the best known of these relationships is the Golden Section. This is an extremely ancient geometrical theorem which was used in the building of the Acropolis and the Parthenon.

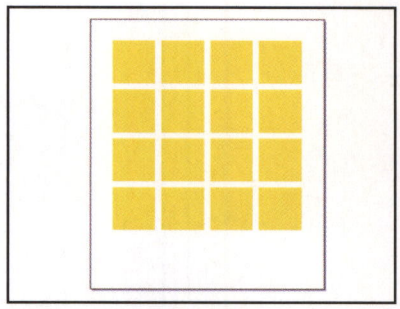


2 The Golden Section is closely related to the Fibonacci series - a basic number progression of 0, 1, 1, 2, 3, 5, 8 and so on (add the previous two to get the next). Classical book design used these sequences and the Golden Section to determine the format and margins of the page.

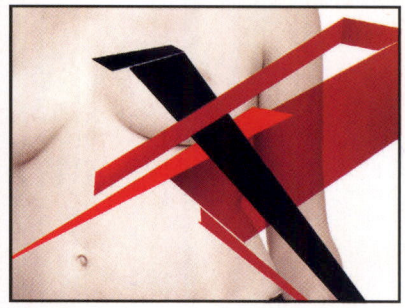


3 Mathematical grids using pure, whole numbers were created by the Modernists. It begins with the premise that we read from left to right and top to bottom. The page is usually divided up vertically in millimetres, whereas the horizontal units are determined by the space that the type occupies and is therefore measured in points.

4 The page is split horizontally into a baseline grid with top and bottom margins. The principle of the baseline grid is the measurement from baseline (the line on which capital letters sit) to baseline of the main type which is then subdivided into three or four. The smaller units produced are used for spacing paragraphs and headlines.



5 The page can also be divided horizontally by larger units to form fields. One of the main features of the well-renowned Swiss grid system was its use of fields. The depth of a field is usually a multiple of baselines, and these fields are often used to give hanging heights for images or even to position vertical type alongside horizontal type.

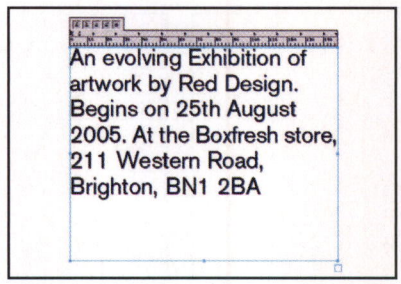


6 Having established some rules, it only remains to be said that one must still embrace intuition and randomness in one's work to create beauty. Order can be desirable but, in life as well as in design, disorder is needed too. Which is why in the following poster we show you how to make and break some rules.

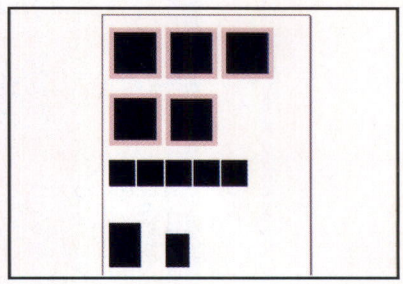
Part 3: Poster concept

You need to work out the purpose and content of your poster...

1 For this tutorial we'll be using a Red Design poster for a recent exhibition of work in Brighton. First, it's important to be clear about the purpose of the poster, which in this case is to raise awareness of the event and Red Design, to intrigue the viewer and to give an insight into Red's aesthetic values.



2 With a list of objectives/purposes at hand, we now need to work out the content. Let's start with the easiest part and define the information. To tell the viewer the What? (RedArt – the exhibition name), Who? (Red Design's details), Where? (Boxfresh Store) and When? (26 August 2005).



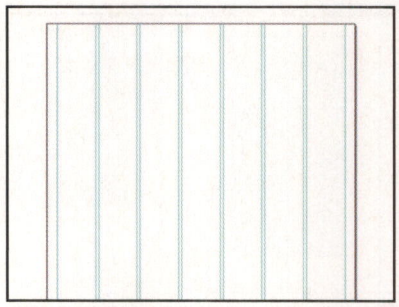
3 Now we need to intrigue and give an insight into Red's aesthetic values. We've decided to let the content of the exhibition dictate the pictorial element. Each piece is shown proportionally to one another in order to create an intriguing abstract form.

Part 4: Setting up the grid

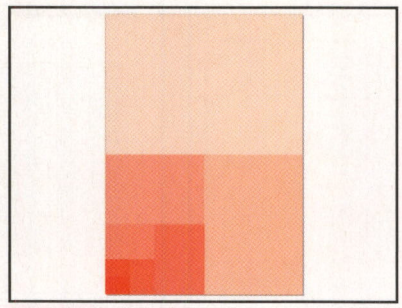
Now it's time to choose your format and make the grid...

Standard formats

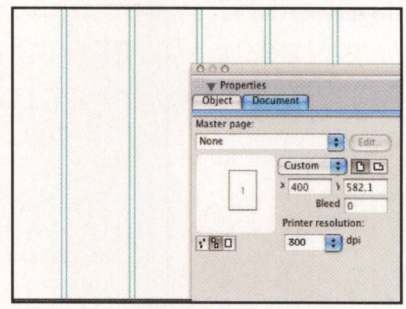
The standard European 'A' paper sizes form the basis of many European publications, brochures and posters. The system developed for ease of mass production is extremely logical and clever. A0 when folded in half becomes A1, A1 becomes A2 and so on, while maintaining the same width to height ratio.



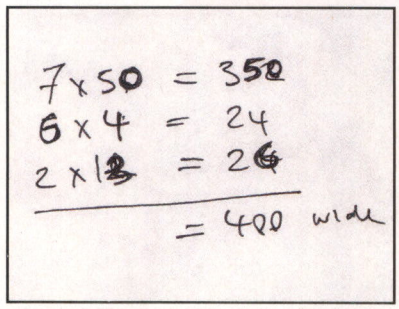
1 Once you've got an idea of your content, you need to decide which grid system to use. We begin with the Swiss Grid System – much of Red Design's output is based on this system, however loosely. And a good starting point is a seven-column grid – it's simple yet extremely versatile.



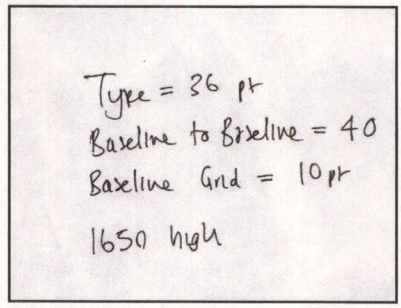
2 First, decide on the page size. It's most economical to use one of the European Standard 'A' paper sizes, and A2 is a good size for a poster. However, the A2 size doesn't make for easy division into whole numbers for columns or fields, so we're going to make our own size.



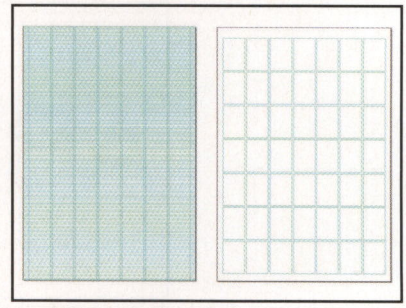
3 Start working in a page layout program. Based on the A2 measurements of 420mm wide and 594mm high, make a simpler number for the width of 400mm. Change the height to Points, and, for simplicity, make it a multiple of 10, giving a height of 1650pts.



4 You need two margins, seven columns and six gutters for the vertical measurements. Start with a gutter measurement of 4mm, giving you a total of 24mm. Make even columns of 50mm for a total of 350mm, and then create two margins of 13mm each to make a total of 400mm.



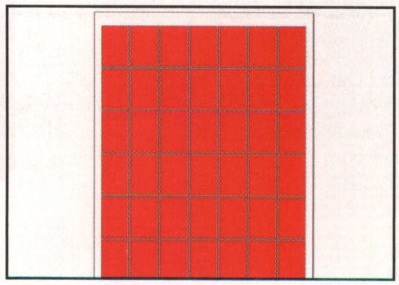
5 Now for the horizontal measurements. You need to work out your baseline grid. Make the main type size 36pt with a 4pt leading. This gives a baseline to baseline measurement of 40pt. If you divide that by four, you have a baseline grid of 10pts, which fits neatly into the 1650pt height.



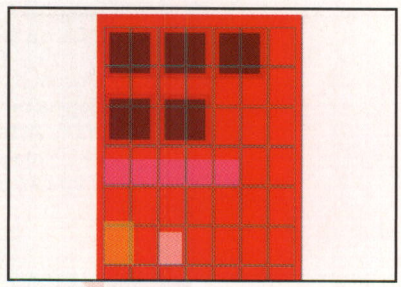
6 And to complete the horizontal measurements, create seven fields of 210pts with 10pts between each, and a top margin of 70pts and a bottom margin of 50pts, which neatly adds up to 1650 pts. You now have your grid.

Part 5: Get creative

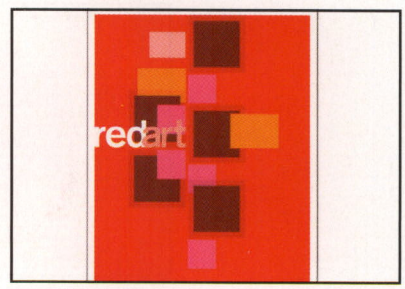
With the grid in place it's now time to fill it with design elements...



1 First, you need to make choices about colour and composition. Here, we begin with a background of Red Design's company colour which, unsurprisingly, is red, with CMYK values of C:0, M:100, Y:99, K:4. Then create a white border which follows the grid's margins.



2 We've decided to colour-code each different format: brown for the larger pieces mounted on Perspex, magenta for the canvases, orange for one sized screen-print, and pink for another sized screen-print. It's now time to lay out the pictorial elements plus the exhibition title 'RedArt'.



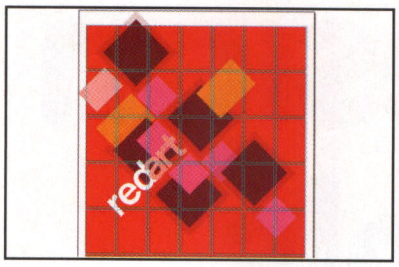
3 Using the grid for guidance, we need to lay out the elements to create an intriguing, abstract composition. We want to convey a feeling of dynamism, so using rhythm and repetition in our composition will help.

Part 6: Use your intuition

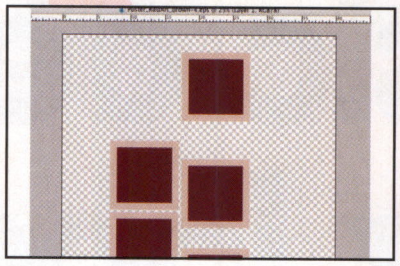
You can break the rules to achieve something you like...

Further reading

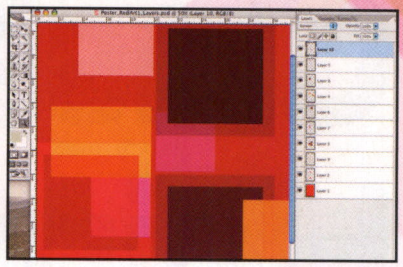
The Designer and the Grid, a book by Lucienne Roberts and Julia Thrift, gives a great understanding of the way grid systems have developed historically, why we use them and where they're used. The book also offers practical advice on how to create your own grids as well as showing examples of designers either using and loving grid systems or purposefully rejecting the system to create their work.



1 Having laid out the poster, intuition tells us there's still something missing. Remembering the laws mentioned earlier about items laid out vertically and horizontally being static, we decide to break the grid and rotate the pictorial elements by 45 degrees, allowing it to break out of the margins.



2 It still doesn't seem to have that indefinable 'extra' quality to the piece. We like the way the blocks of colour interact with one another, but we'd like them to merge with each other a little more. We export EPS files of the individual elements, open them in *Photoshop* and recombine the layers.



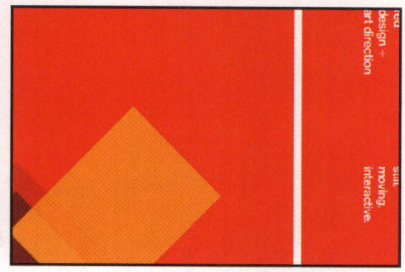
3 Here's a chance to leave the confines of the grid and go with what feels right. We use combinations of layer interactions such as Screen, Multiply and Linear Burn to loosen the shapes relationship with each other up.

Part 7: Using type

With the imagery in place, you can turn your attention to type layout...

1 The image has now become inseparable from the title, so the poster's text content needs some attention. Begin by working out the hierarchy of information – which information is most important and which is least. The answer to this will inform how you size and position your type.

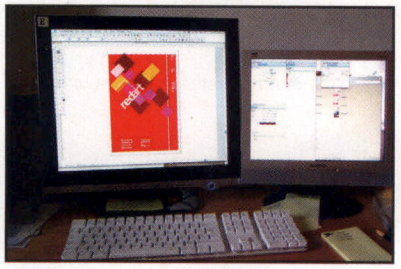
2 The strapline is the most important type so set that at 36pt with a 40pt leading (our main type size). The information about the exhibition is the next most important text element so set that at 18pt + 2pt leading – this still fits neatly on our 10pt baseline grid.



3 Red's details are the least important for this poster but we don't want to make them any smaller than 18pt, so we decrease its prominence by setting it vertically. We separate it from the rest of the poster with a vertical white line to increase the feeling that this is Red's 'company' zone

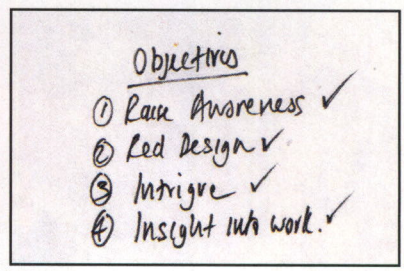
Part 8: Tweaks

It's time to check your work and make any final amendments...



1 The poster is nearly complete so now's the time to take an objective view of it. Metaphorically and physically step back from it and try to see where it can be improved. At this point, you can break any rules you deem necessary in order to improve the poster's impact.

2 The vertical type doesn't look great positioned right next to the margin, so we break convention and begin this type one line space from the margin. The punctuation in the horizontal type isn't really necessary for reading purposes either, so we remove it where possible.



3 Once you're happy with your poster, do a mental checklist to see whether it works. Is it attention grabbing? Does it intrigue? Does it communicate effectively? Will it hold the attention of the viewer long enough to convey the message? If it ticks these boxes, your poster is complete. ca-p

Classic design #5
Heinz labels

The design has been subtly tweaked over the years, but the Heinz brand has never lost its supermarket stronghold…

You wouldn't want to mess too much with a Heinz label. The iconic keystone is instantly recognisable to millions around the world, and has been for generations. It's enough to tell you a product is Heinz without even reading the label. Combine it with the unique baked beans turquoise-green, and you get arguably the most easily recognisable label in the country. Even someone with the most askew astigmatism would be able to recognise a tin from a distance. And that's key in our supermarket world where products have to be recognisable from the other end of the aisle.

As John Knowles, Chief Executive of Jones Knowles Ritchie – the London-based brand agency that's been responsible for the look of Heinz labels for the past ten years – says, "There's no logic to the turquoise-green, but it works."

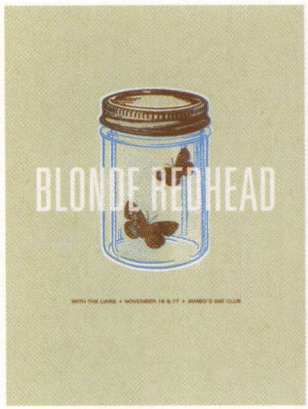
Over a decade, JKR has evolved the design of virtually all Heinz labels, but the agency has been careful not to stray too far from the Heinz path that has been successfully travelled for 130 years. "The Heinz Baked Beanz tin is a very engineered piece of design," says Knowles. "Clean and classic. Heinz labels don't need clutter, the display colour and shape communicate a lot." The keystone shape was inspired by the state of Pennsylvania, home to Henry John Heinz who founded the company in 1869. Pennsylvania had become known as the keystone state throughout the 1800s thanks to its key position – economically and politically – in the American federal union at that time. It's fitting that the keystone has become central to the Heinz brand, a symbol of trust that people associate with quality and integrity whether they're buying beans, ketchup, soup or salad cream.

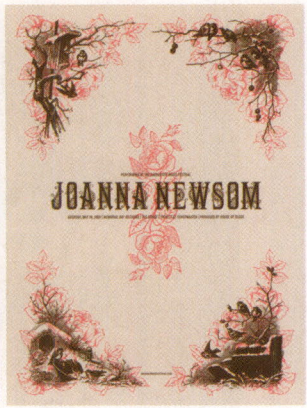
So extending the use of the keystone across more products, as JKR has done, makes perfect sense. If such an important symbol is on the beans tin, then why shouldn't it be on the soup tins too? JKR has also done a great tinkering job with the keystone itself, bringing a more balanced, modern look to the design, with soft supporting shadows and lighter line strokes. Additionally, the Heinz typeface has lost its shouty, authoritarian upper caps to create a softer, more human presentation of the brand through upper and lower case. The typeface used for labelling descriptions has also been standardised across the brand.

"Overall, we've tried to keep the design single-minded and true to the spirit of Heinz," says John Knowles "We've wanted everything to feel harmonious, while continuing to be timeless." ca-p

Left: The Heinz keystone has stood the test of time and is instantly recognisable to millions of consumers, especially on the famous turquoise-green and black baked beans tins. Heinz introduced the keystone design to the Heinz soup range, recognising the importance of it as an enduring symbol of Heinz and everything the brand means to consumers (quality, integrity).

Left: Begone upper case! Notice how a softer mix of upper and lower case lettering on Heinz products has made the typeface a little more friendly looking. JKR has also brought a more modern, open and friendly look to the design. Most noticeably, the keystone is supported by soft shadows, surrounded by lighter lines and a more balanced typeface.





Profile

[w] www.thesmallstakes.com

The Small Stakes

Jason Munn is a print designer who has made a career out of creating visual responses to his favourite music…

Below: Jason names indie pop quartet Death Cab for Cutie as one of his favourite bands to work with. This autumn 2004 tour poster is a three-colour silkscreen printed on off-white paper.

One of the great things about being an independent graphic designer is the creative freedom you get. You can take on projects to which you can bring your own unique skills, enthusiasm and commitment. That's what keeps work fresh, and pushes the design industry forwards.

Jason Munn is an independent print designer living in Oakland, California, who specialises in creating concert posters, album cover art and T-shirts for bands such as Pixies, Rilo Kiley, Death Cab for Cutie and Kings of Leon. His commitment to these musicians is sound: "The main reason I enjoy this work," he says, "is because of the bands and other clients I have worked with. They're bands I have listened to for years and in a lot of ways it feels very natural to do designs for them." Jason is living most young designers' dream, and his obvious dedication means his clients trust him: "I do get a lot of creative freedom... but it's always important to create something for the band and client and not just for yourself."

> "I never really knew there was a difference between art and design"

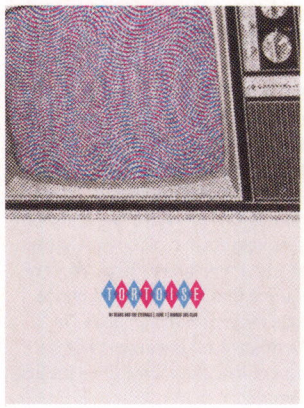
Art vs design

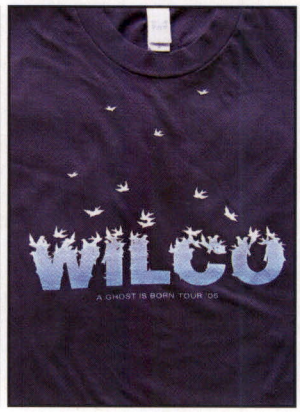
Jason was born in Chicago and grew up in Neehan, Wisconsin, spending most of his spare time skateboarding and listening to punk music. "When I wasn't doing those things, I was looking and reading magazines about skateboarding and music," he says. "I never really knew or thought there was a difference between art and design, mostly because when I thought of art, I would be thinking of skateboard graphics and posters hanging in my room." The distinction became clearer when Jason's natural affinity for design led to a change in his studies: a fine art major at the University of Wisconsin was dropped in favour of a couple of years off followed by a design course at Madison Area Technical College.

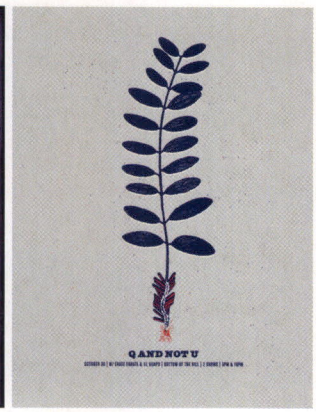
After cutting his teeth at a small design studio in Wisconsin, he moved to California, "with no real plan in mind." This free spirit led him to work in a screen-print shop in Oakland, where he started out printing T-shirts. It wasn't long before Jason found his niche: "During this time, I began designing concert posters and getting screens burned at work. Then I'd go home and print posters at night. When I started to get busier and more confident, I went out of my own." The gamble paid off and The Small Stakes was formed.

Style and space

The silkscreen posters that come out of Jason's one-person studio today have a distinctive style inspired by the works of Dirk Fowler, Jeff Kleinsmith and Art Chantry, with a nod to the genius of Saul Bass and

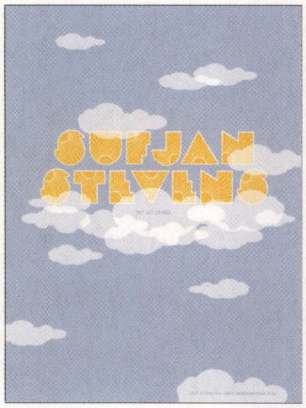






Top row: A selection of silkscreen concert posters (and a T-shirt design for Wilco) demonstrating Jason's different use of space: "A lot of the time I'll use white space to draw more attention to the idea," he says. That white space can become off-white or even mint green, depending on the colour and type of paper Jason chooses to print onto.

Left: Jason finds the ideas come fairly easily for most projects, due to a combination of his love of the music and his knowledge of printing techniques. Some bands do lend themselves more naturally to poster concepts than others though, as this glowing image for Canadian modern rockers Hot Hot Heat shows.



Ideas from the heart

Jason's working processes vary depending on the individual project, but every job must start with a strong concept. This stage generally comes quite spontaneously to Jason due to his familiarity with, and admiration of, his clients and their music.

"I recently did a poster for American Analog Set's tenth anniversary show," begins Jason. "It's an image of a broken rose and a record, which make up a big '10'. I think the design fits them well as a band: the broken rose representing love or love gone bad, which many of their songs are about. It was also a really fun project to make – the idea came fairly fast and designing it felt quite natural."

With the idea firmly planted in the designer's head, "I walked down to the store, bought a rose, came back, broke the rose, scanned it in and then scanned in a record and placed them side by side." In terms of digital processes, Jason uses them only if they add to the purity of his traditional techniques: "I don't do a lot in *Photoshop*. I like the elements in a design to feel natural, so I do most of my layout for the posters in *Illustrator*."

This simple poster highlights Jason's natural ability to come up with a concept that's functional yet perfectly communicates the client's ethos.

Paul Rand. "I love how their ideas came across so well and what they did with limited colour palettes," he says.

Jason's work shows a clear understanding of grids and the use of white space. "I don't tend to work with a grid specifically," he explains, "but I'm usually aware of it. A lot of the time I'll use white space to draw more attention to the idea. I never like to add elements just to add them; I'm always wanting a reason."

He explains further his considered use of space and familiarity with traditional working methods: "When I think of white space, I'm really thinking of paper. I try to push the paper as part of the design. For instance, the Sufjan Stevens poster printed on the blue paper (pictured left) – I like that so much more than if it was blue ink put down first." These printing techniques are complemented by the occasional digital process: "It's all drawn in *Illustrator*, which is a little different for me, but what I like most about the design is the printing." For the Sufjan Stevens project, white ink is laid down first on the blue paper and then yellow ink is added followed by white ink again. "This creates depth to the clouds wherever they overlap," says Jason. "I also like the way that each letter is like a little sun with rays."

Dream clients

Some of Jason's preferred projects have been for the independent record label Asthmatic Kitty: "The label is home to some of my favourite musicians and people to work with. I just finished the album artwork and design for a band called Castanets, which was a really fun project."

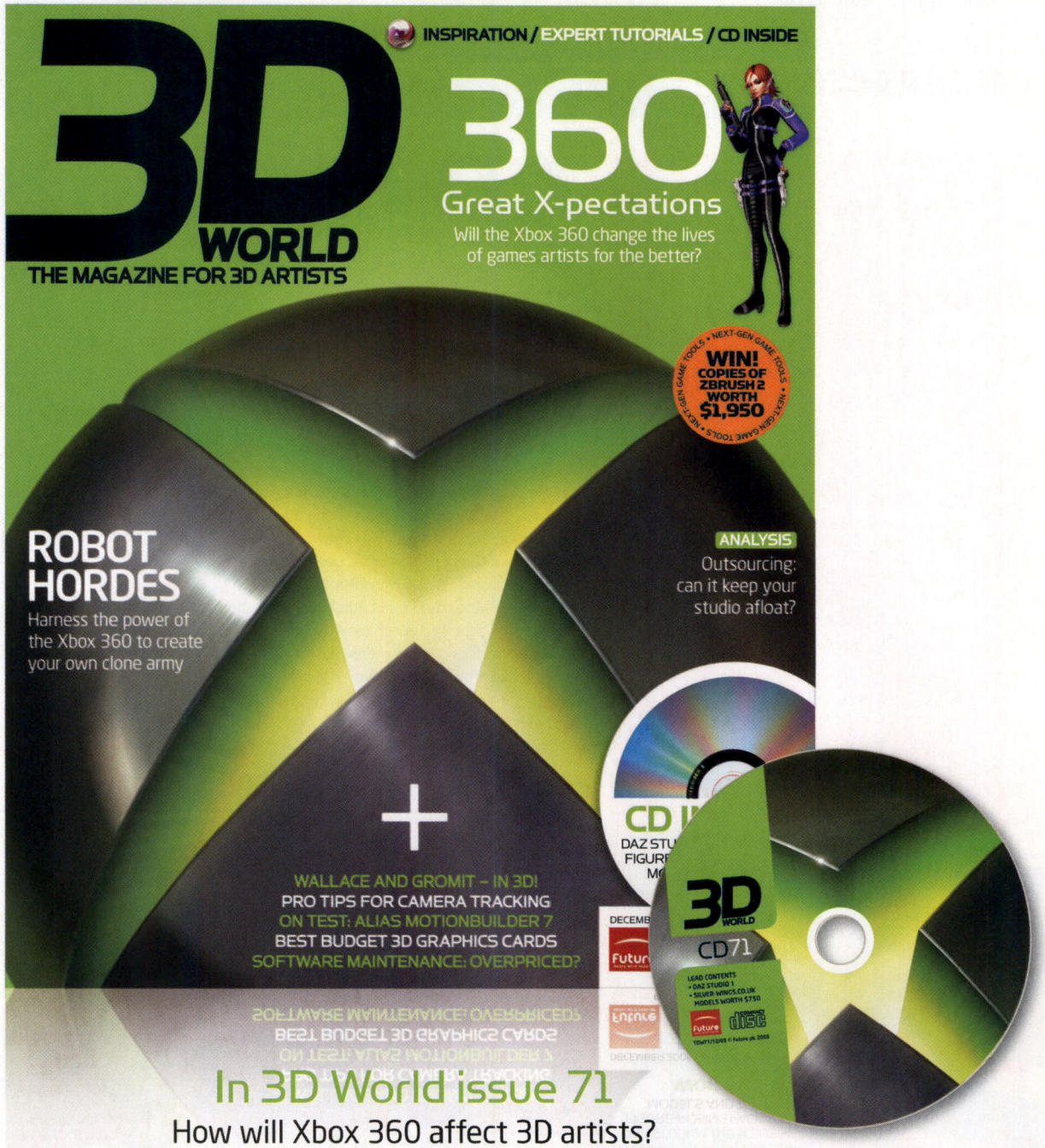
As with all design commissions, Jason's creative process begins with some research: "I need an idea first before I do anything." He prints many of his posters himself so is fully aware of exactly the results that can be achieved – this confidence in technique means that the concept is always Jason's most important initial consideration. It's these first ideas (normally just one or two) that are presented to the client: "Many times just one, because I'll usually come up with a few ideas, but there is usually only one I feel really solid about." If that idea doesn't get the go ahead, then it's back to the drawing board.

For someone who is such a fan of most of his clients, he regrets that he doesn't always get to meet with them face to face. "Most of my work is done through email and phone calls. It's nice to meet with someone I'm doing some designs for because it always feels more personal, but many times it's just not an option."

When asked what are the main things it takes to become a successful print designer, Jason returns to the importance of doing work for clients that he's naturally enthusiastic about: "For me, one of the most rewarding things is working on projects I enjoy and clients I feel inspired by." And those clients aren't just restricted to musicians any more: expect to see The Small Stakes getting bigger, with theatre and film posters playing a part in the company's future. "I've done a few film festival posters," says Jason, "and have enjoyed it a lot." This down-to-earth, devoted print designer certainly knows what he likes, and it's this personal involvement in everything he does which proves to be Jason's winning formula. ca-p

Understated CD packaging is the perfect companion to Jason's silkscreen posters, enabling him to create a look and feel that runs throughout a band's promotional materials.

GET X-CITED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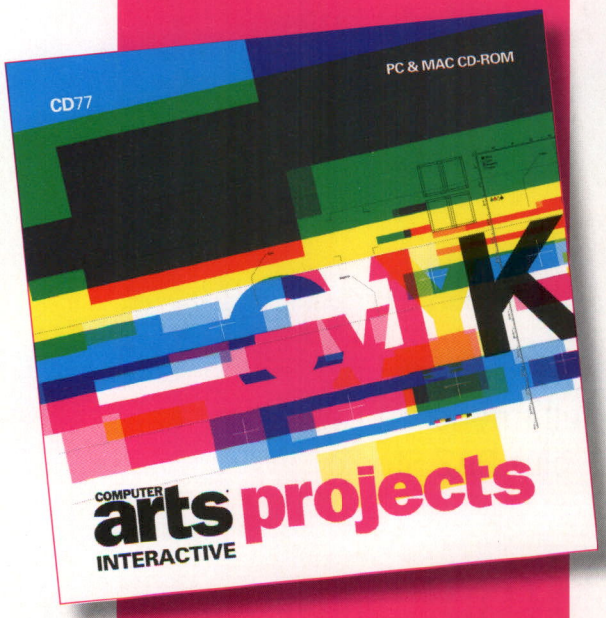
Total Training once again delivers the goods with this latest version of its *InDesign CS2* training sample.



CD contents

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FlightCheck Pro 5.2

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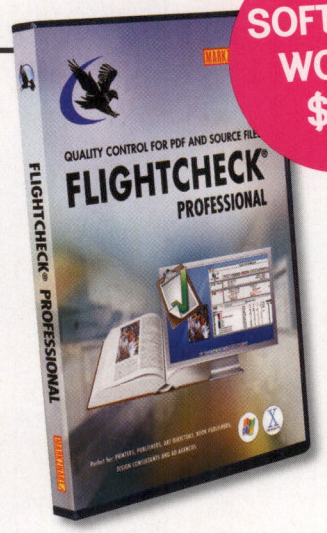

This full version of *FlightCheck Professional 5.2* scans a whole range of file types for over 150 potential problems. This is a quality standalone solution that could save you money in reprocessing costs.

If you're impressed with this software, we're offering you the chance to upgrade to the latest version, which supports *QuarkXPress 6.5* and Adobe *Creative Suite 2*. New features include Ground Control for detecting native fonts, improved accuracy when reading *Illustrator CS* files, and detection of Pantone colour text. As a special offer, you can upgrade to version 5.6 for just £149 – that's £200 off the usual price of £349!

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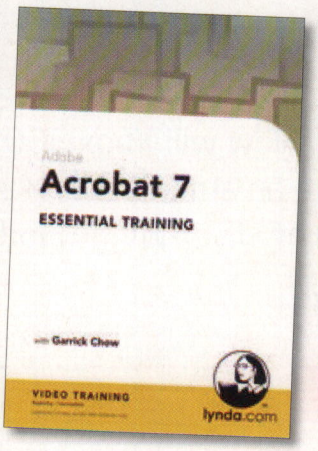
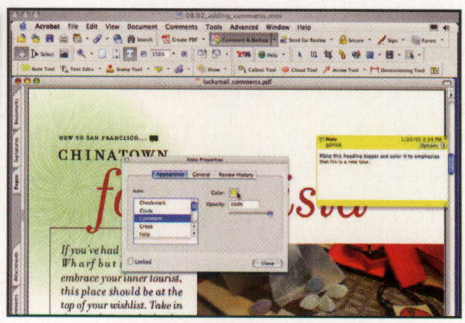
Acrobat 7 video training

Expand your knowledge of PDF creation with these useful tutorials...

PDF has become the standard format for sharing documents electronically, but what can you do with your PDFs once they're created? The retail version of *Acrobat 7 Essential Training*, from which these samples are taken, shows you how to take your PDFs to the next level by adding interactive elements such as links, bookmarks and form fields. Gareth Chow shows you how to tweak PDFs using *Acrobat Distiller*, make changes to them using *Acrobat*'s editing tools and keep them safe using the new security features. You can buy the full version of *Acrobat 7*, which caters for both standard and professional versions, by visiting the website below.





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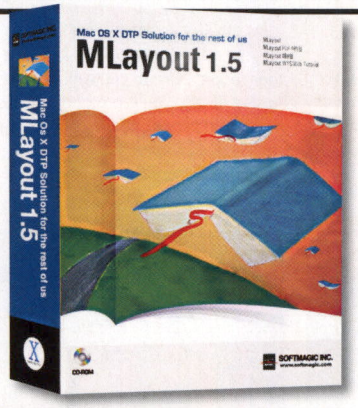
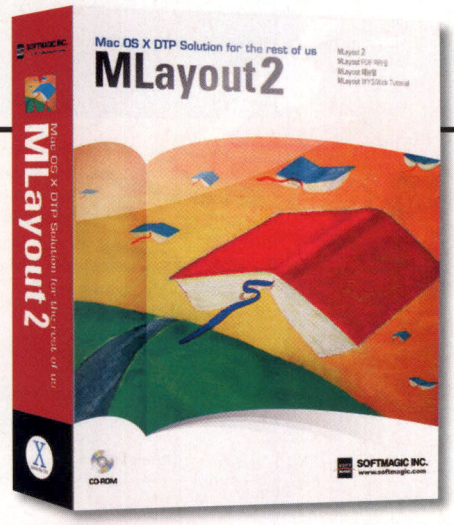
Computer Arts Projects readers can upgrade to the latest version, *MLayout 2*, for just $99 – that's a whopping $300 saving on the usual price of $399! New features in *MLayout 2* include improved *QuarkXPress* file import, use of XML templates, automatic pagination of XML data, and more.

For full details of the upgrade offer, point your browser at **[w]** www.softmagic.com/computerartsmag.





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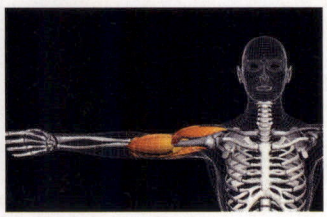
Royalty-free images

Free images and photographs for use in your projects...

This month, we're giving away five unique royalty-free photographs from world-renowned photo library fStop. The concept behind fStop is 'pictures by designers for designers' and it's attracted a huge number of image submissions and collections from prominent creatives outside the traditional stock photography world, such as David Carson, April Greiman, Futurefarmers and even musician David Byrne.

Also on the disc is another batch of images from Asia's leading royalty-free image provider, ImageDJ. This issue you'll find a selection of four layered PSD files along with 16 regular images.



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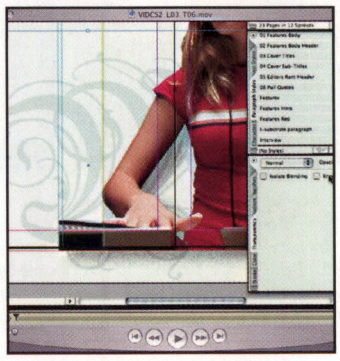
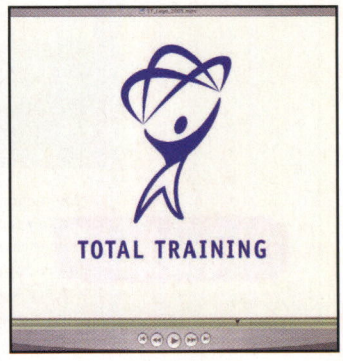
InDesign CS2 video training

Gain more knowledge about this industry-standard print design tool...

The retail version of *Total Training for Adobe InDesign CS2*, from which these samples are taken, contains more than 16 hours of instruction from Adobe Certified Expert Steve Holmes. This training will help you to develop your design, typography and layout skills in *InDesign*.

Watch the videos and follow tutorials based on real-world scenarios to sharpen your publishing skills and give your documents a professional polish. Purchase a full copy from the website below and you'll also have access to a free custom font from Mucca Designs and stock photography from iStockphoto, Inc.





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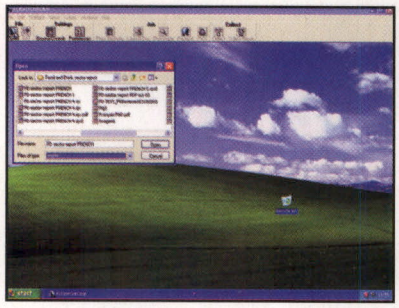
On your CD FlightCheck Professional

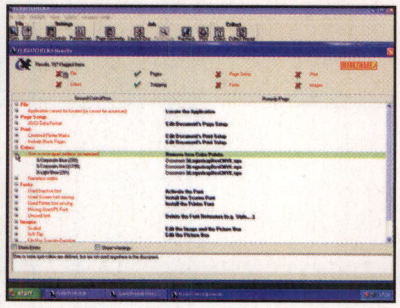
Find out how to use *FlightCheck Pro* to prepare your files for print...

Part 1: Begin the flight-checking process

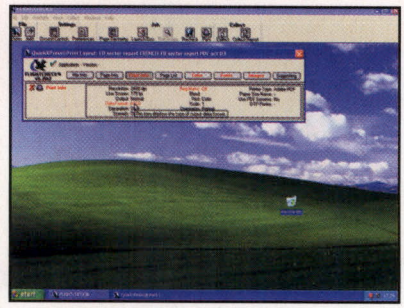
Make sure printing goes as smoothly as possible by flight-checking your files...



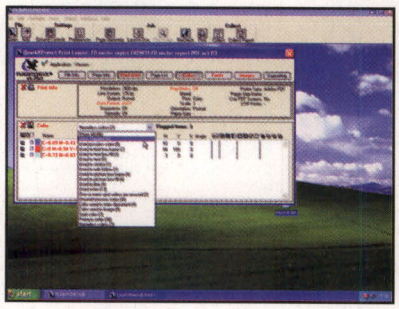
1 Ever sent files to the printers, only to be told that fonts or images were missing, or the document wouldn't print? *FlightCheck Pro* checks *QuarkXPress, InDesign*, PDFs and other documents for missing files and bad settings, to prevent printing problems. To start, click Open in the program's toolbar and locate your file.



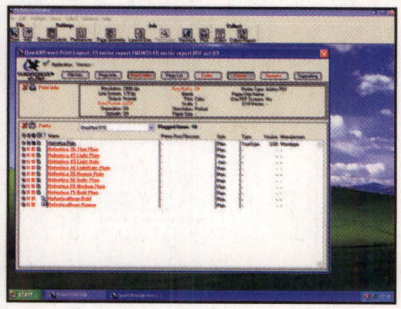
2 The app runs through a series of tests designed to isolate potential problems and errors, and then reports back to you with fixes. If you want further details, you can click on the disclosure boxes, or you can print out the list using the print icon in the toolbar.



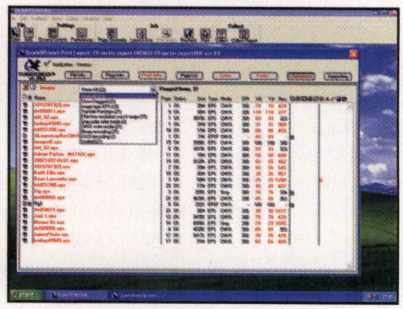
3 A second window with greater detail also appears after the initial check-up. The buttons at the top are red if there are problems in those areas. 'Print Info' highlights common printer set-up issues that may prevent the document printing correctly, such as a lack of registration marks.



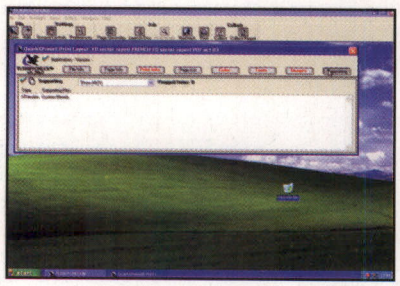
4 Click another button to add its warning messages to the window – click it again to hide the messages. 'Colour' will highlight many potential hazards, such as using spot colours instead of process colours in EPS files, so use the pulldown menu to show only the errors you're interested in.



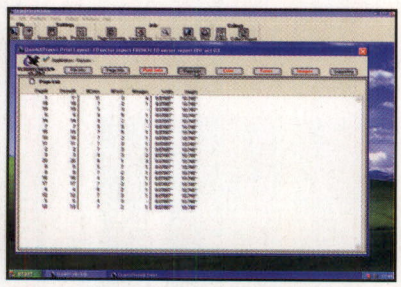
5 'Fonts' shows many common font problems, such as not having the correct screen or printer font files for Type 1 fonts. Often, the printer will already have these so they may not be problems, but *FlightCheck* also highlights fonts used in images – an error that's easy to miss.



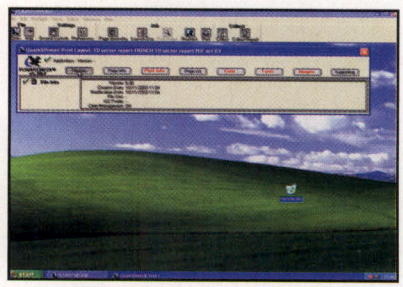
6 Images are the cause of many problems, usually because they're missing. But *FlightCheck* catches other common problems that can cause bad results, such as use of RGB instead of CMYK and too high or too low a resolution. It also spots errors that can cause printers to crash.



7 Sometimes it's easy to forget that you've been using particular add-ons, such as XTensions, in your page-layout software which are needed to open the document. *FlightCheck's* 'Supporting' option highlights these required plug-ins so you can ensure the printer has them.



8 'Page List' is a handy run-down of all the pages in the document. As well as highlighting any differences in page sizes from what you're expecting, it enables you to check that your page-numbering scheme is the way you think it is – useful for documents split into sections.

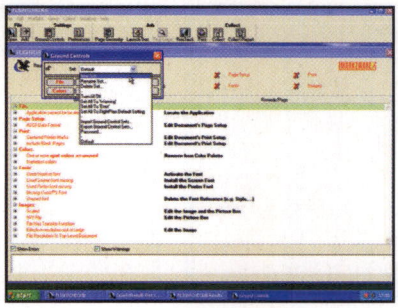


9 Although not as immediately useful as the other features of *FlightCheck*, 'File Info' enables you to check you're sending the latest version of the document. More importantly, if your printer has *Xpress 5* and you have *XPress 6*, say, you'll know when you've saved your file as the wrong version.

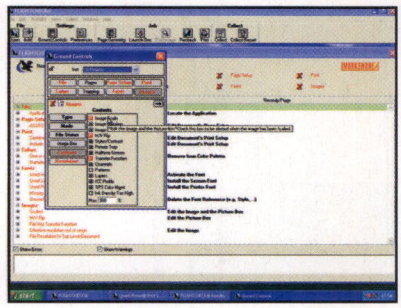
FREE SOFTWARE ON YOUR CD

Part 2: No two printers are the same

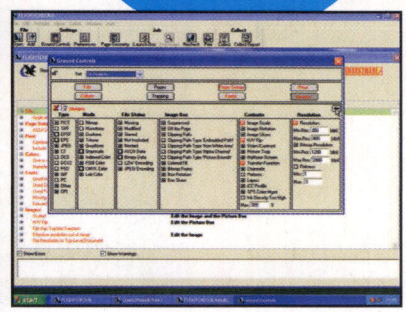
Set up preference sets, so you can run different tests for different printers...



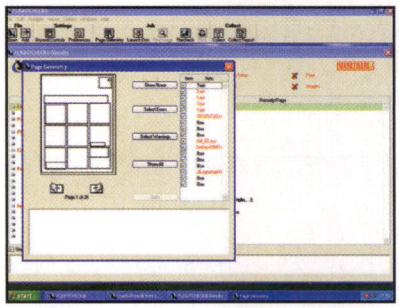
1 Clicking Ground Controls in the toolbar will bring up options for managing preference sets. If you want to get *FlightCheck* to warn you about everything possible, you can use the 'Set All To Warning' option, but you'll normally use the buttons to pick the ones more relevant to you.



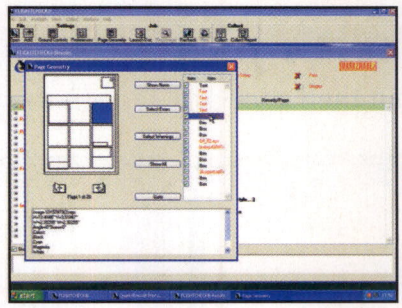
2 When you click on the top buttons, the window expands to give you all the relevant tests. An empty box next to a test means it isn't in the current set. Red means the current document fails the test. Hold your cursor over an option for an explanation of what it checks.



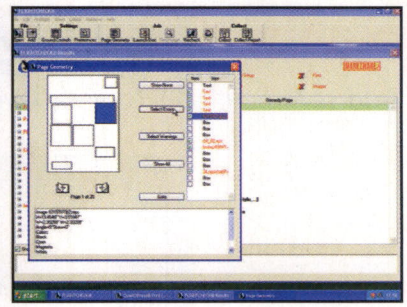
3 To get all the tests at once, click on the black arrow in the middle of the box. You'll notice that, by default, a number of tests that aren't normally relevant are also available. If you have a job with special requirements, you can add these tests to your sets.



4 Usually, it's easier to fix problems if you're shown where they are. The Geometry button in the toolbar brings up a representation of your document which you can go through, page by page, to show you where the errors are.



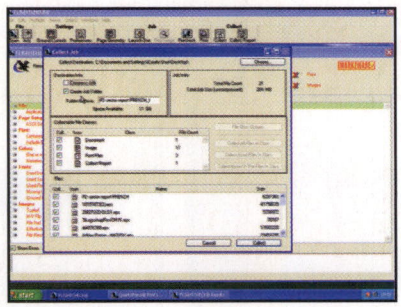
5 Down the side of the window is a list of the elements on the page. Click on the element's name and *FlightCheck* highlights it on the page so you can find it easily in your layout program. Hide or show it by using the checkbox next to it.



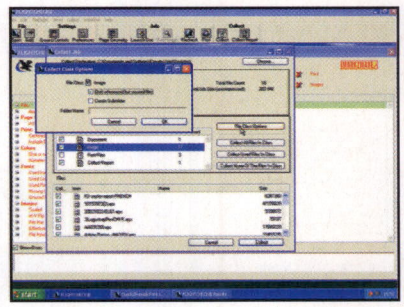
6 You can quickly customise the view to display only the warnings and errors, using the buttons in the middle of the page. The Goto button at the bottom is a quick way of getting to a page you know contains errors.

Part 3: Putting it all together

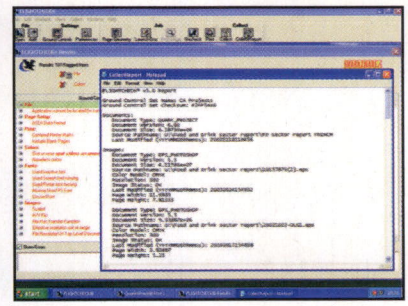
Once you've sorted out the problems, *FlightCheck* can collect your files together for the printer...



1 The Collect button automatically gathers all your files together in one place for sending to the printer. By default, *FlightCheck* also zips the files into an archive to save space, but you can tell it simply to copy the files over into a particular folder.



2 If you don't need to send particular files to the printer, such as fonts, you can use the middle section of the window to stop *FlightCheck* from gathering them up. 'File Class options' can refine this further: you can stop *FlightCheck* collecting referenced files that won't appear when printed.



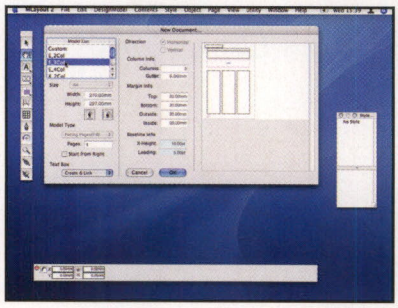
3 Click the Collect button at the bottom of the window to gather the files together. *FlightCheck* also adds a report to the job folder with details of the files it has gathered. You can use the Collect Report button in the toolbar to generate it separately or before collection. ca-p

On your CD MLayout 1

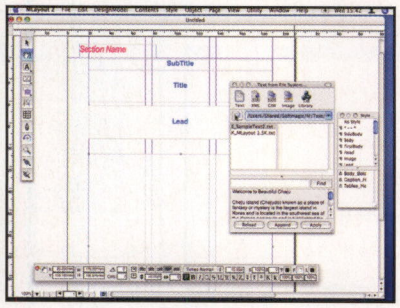
Find out how to lay out pages quickly and easily with *MLayout*'s pre-formatted grids...

Part 1: Get the text on the page

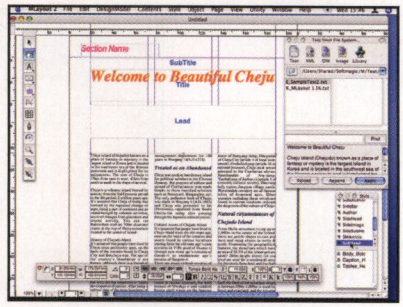
MLayout's models will have you laying out text in no time at all...



1 If you've ever used *QuarkXPress*, you'll feel right at home with *MLayout*. It looks similar, has similar commands and shortcuts and even uses similar tools. However, there are some differences. When you create a new document, for example, there are pre-formatted layouts you can use.



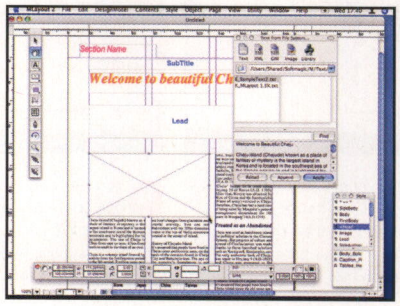
2 Click the Text tool in the left-hand Tools palette then select the main text box. Then select the 'Text from file system' command from the Contents menu to reveal the text library palette. Select the top file then use Append or Apply to add the text to the box.



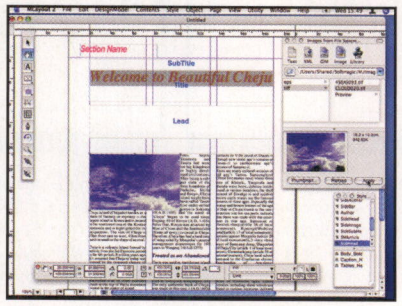
3 You can now style the text using the commands under the Style menu. The Stylesheets palette, in the View menu, will give you easy access to the headline, body text and other styles which contain preset formatting for those kinds of copy.

Part 2: Working with pictures

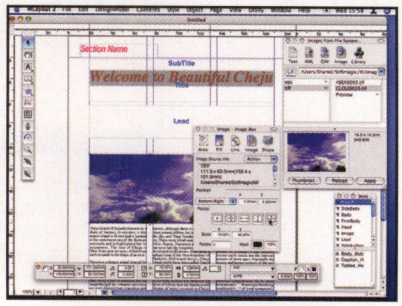
Add some pictures to your layout then style and caption them...



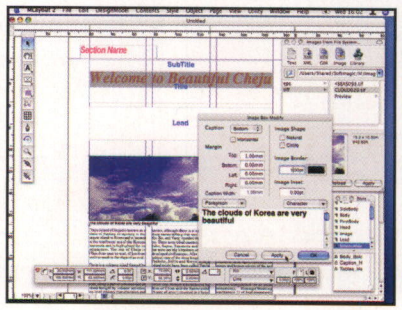
1 Use the Picture Box tool to add a picture to the layout. Click on the box containing the cross in the Tools palette to activate it. Click and drag out a rectangle on your palette, then release the mouse button and an empty picture box will appear.



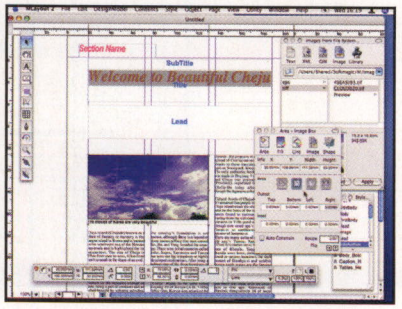
2 If you need to resize the picture, simply click and drag a corner of the picture until it's the right shape. To add a picture, click on the Image icon in the 'Text from File System...' palette, then select an image and click Apply.



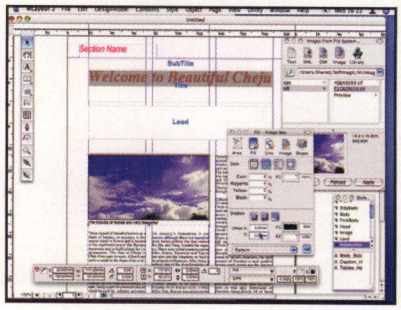
3 If the picture is too large for the box, select Show Inspector... from the Object menu and click Image. You can resize the picture in the area at the bottom: the fourth icon stretches it to fit the box exactly; the second scales it to fit without stretching.



4 Select 'Image Box Modify' from the Object menu. You can change many properties of the image box here, but the area on the left and bottom adds a caption to the picture. 'Margin' controls the distance of the caption from the picture.



5 To control how text flows around the image, click on Area in the Inspector. The icons in the middle control the type of flow, while the outset values control the text outside the box. Enter new values here pressing Enter after each one.



6 Click on Fill in the Inspector. If you'd like to add a drop shadow to a box, you can specify the kind of shadow here, plus its offset and the colours to make up the shadow. In the top area, you can change the colour of the box's background.

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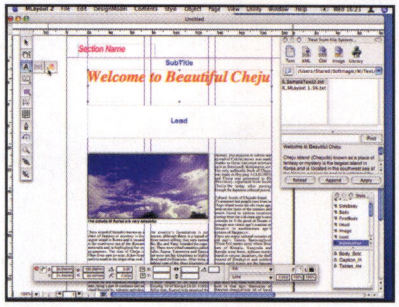
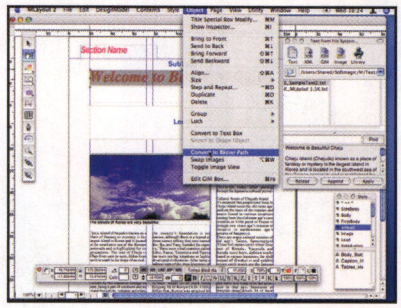
Part 3: Text and tables

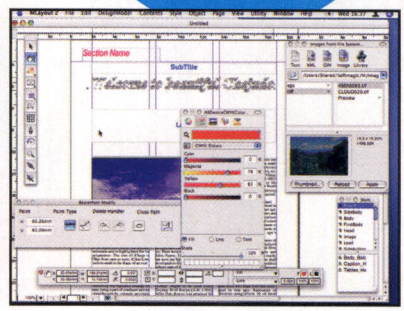
Create Bézier curves from text, and use the Utility menu to make tables...



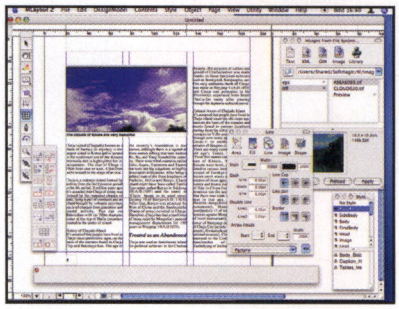
1 Title boxes enable you to change text into Bézier curves. To create one, you'll need the Title Box tool, so click on the arrow at the bottom of the Text Box tool (the box with the A in it) and select the third tool that appears (the two As).



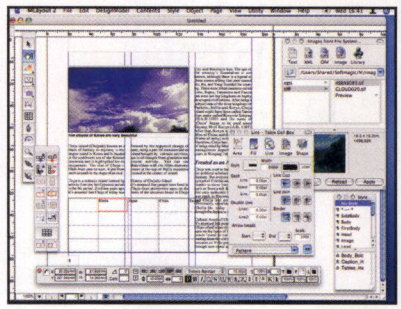
2 Now select the Contents tool. Go to the Object menu and select 'Convert to Bézier Path'. Click out of the box and then click back in again to see the new paths. You can drag any of the points individually to change the shape of the path.



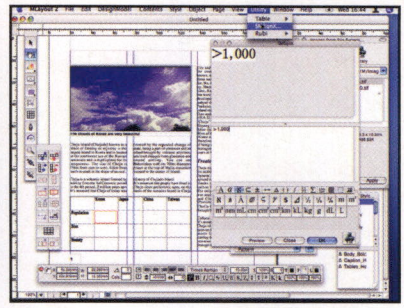
3 You can then change point properties by selecting them and using the 'Bézier Path Modify' command on the Object menu. To change the colours of the Bézier paths, use the Fill and Line colour boxes on the right side of the Measurements palette at the bottom.



4 Use the Table tool (the grid icon in the middle of the Tools palette) to drag out the area on the page where you want a table to appear. A 4x4 table will be created by default.



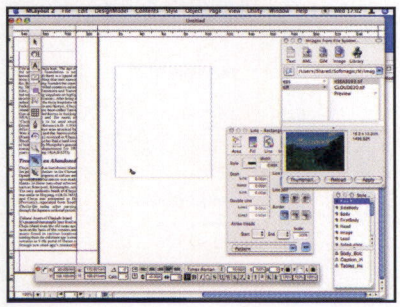
5 The Table palette will appear. Use this to add, delete, split and merge cells as necessary. The table will grow and shrink as you change columns and rows, so you'll need to resize it afterwards. You can export the table as HTML using the Table commands under the Utility menu.



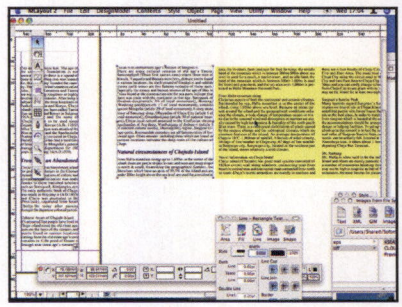
6 There's a whole range of mathematical symbols and formulae that *MLayout* can add to text or table cells with its Equation editor. Select 'SMEqnX' from Utility to add the symbols – they're split up into several groups for comfort's sake, and they include sums, integrals, inequalities and fractions.

Part 4: Go with the text flow

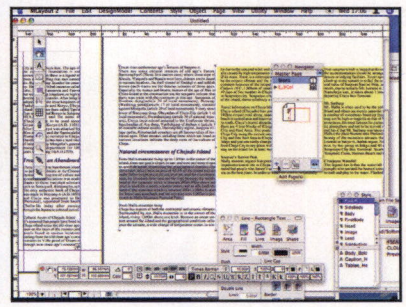
Get text flowing from box to box and from page to new page...



1 If your text runs out of room in its current box, drag out a new text box with the Text Box tool. Click in the original box and select the Text Flow tool (second from bottom). Click in your new box and the text will carry on into it.



2 If you want to see how much text you've got left over, select 'Show Overflow Text' from the View menu. *MLayout* creates and fills a yellow box off the side of the page with the unplaced text. You can hide the box if you want, using the same menu.



3 Few documents are just a single page long. To solve overflow problems, use Show Navigator from the View menu. You can the add pages using the + button at the bottom of the Navigator, as well as delete and rearrange them. ca-p

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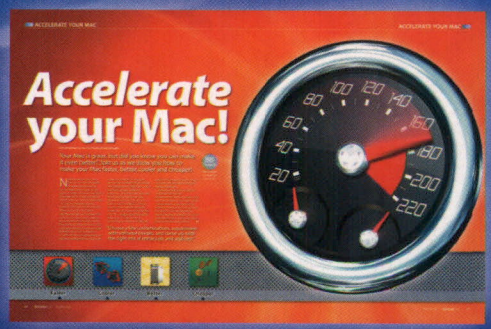

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